



# The Inland Printer

December 1930

# BUCKEYE COVER

*Now Leads in Color,  
Strength and Finish*

FROM the first days of the cover paper industry Buckeye Cover has been supreme in strength. To this vital quality have been added others almost equally essential to the production of good work.

The printing qualities, always good, are now so notably superior that the pressman always welcomes the job that involves the use of Buckeye.

Development in our manufacturing facilities has enabled us to produce this famous sheet so nearly uniform on both sides that it requires careful examination to determine which is the wire side. For work and turn production Buckeye is now splendidly adaptable.

The antique surface continues to add interest and charm to the printed production, and ripple finish is more carefully and successfully applied than is customary in the trade. A wide variety of special finishes, notably beautiful and distinctive, can be provided on order.

In range of color Buckeye stands supreme. Every effect that the most fastidious customer may demand is to be found in the Buckeye color line.

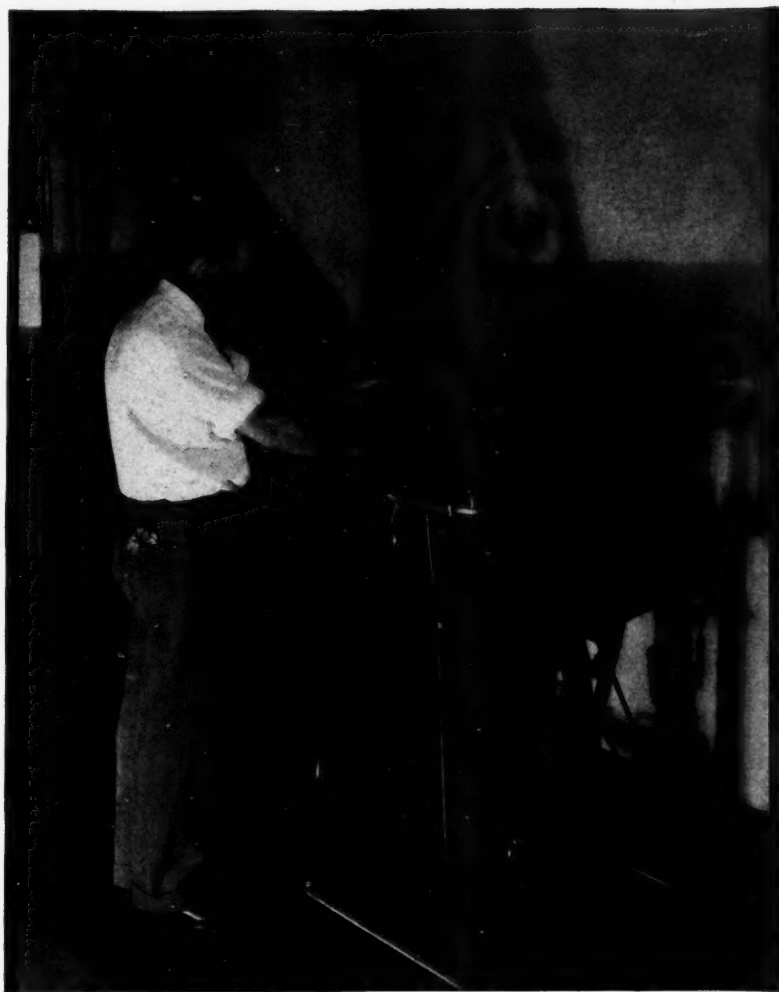
The use of Buckeye Cover is standard practice throughout America, and insures economy as well as satisfactory result.



## THE BECKETT PAPER CO.

*Makers of Good Paper in Hamilton, Ohio, Since 1848*

The typefaces now available on the Ludlow meet the requirements of the most exacting printer. . . . The new Tempo family, in which this advertisement is set, available in three weights and an inline version is the latest addition to the Ludlow selection



## A COMPLETE COMPOSING ROOM

A LUDLOW and one or more cabinets of matrices provide a printer with a complete composing room—a room which never runs out of material or sorts. The composition presents an always-new typeface. And, better still in these days of enforced economies, it enables him to set run-of-hook job and display composition in less time than it can be satisfactorily produced by any other method known

The pertinent facts regarding the Ludlow system await your request

**LUDLOW TYPOGRAPH COMPANY**  
2032 Clybourn Avenue + + + Chicago, Illinois

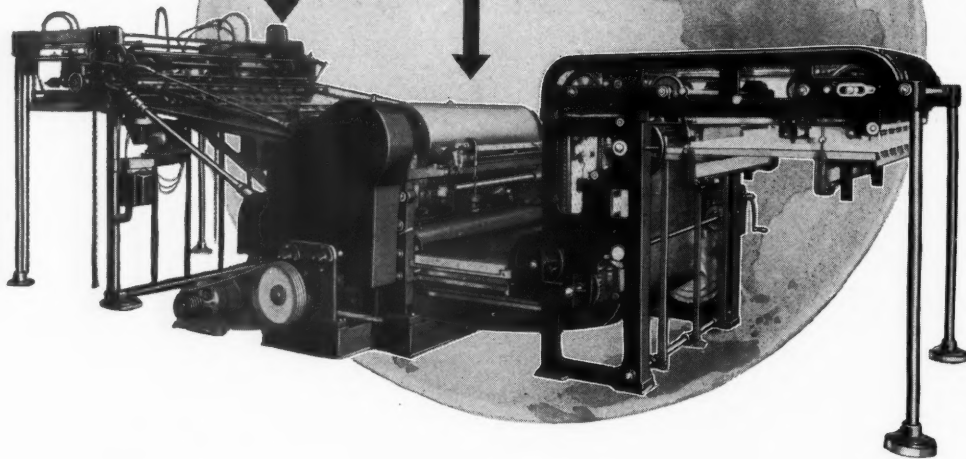
*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

The World's Leading

**SHEET  
FEED**

**SHEET  
COPPER**

**GRAVURE  
PRESS**



The press illustrated is the 41 x 54 size.

**T**HIS sheet feed, sheet copper press is built for printers who have decided to install gravure departments.

It produces any kind of work within its form size—booklets, folders, mailing cards, house organs, and miniature newspapers. It produces them beautifully, at high speed, and at low cost.

The sheet copper plate, which it uses, is obtained easily—it comes polished and ready to etch—or it can be obtained, etched, from service stations, ready to be put on the press—likewise, it is handled easily without accessory equipment. The press speed of 2000 per hour is not too fast for fine halftone work. Size, 41 x 54. Equipped with Harris pile delivery and either hand or automatic suction feed. Built throughout with anti-friction roller bearings.

A gravure engineer will gladly call upon you, and go further into detail.

**HARRIS - SEYBOLD - POTTER CO.**  
General Offices      CLEVELAND, OHIO

Sales Offices: New York, Chicago, San Francisco, Philadelphia, Boston, Dayton  
Factories: Cleveland, Derby, Conn., Dayton

This press will prove an exceptional money maker when used for auxiliary production in Web plants where the owners are now obliged to turn down work of short runs.

**HARRIS  
SEYBOLD  
POTTER**

FLATBED LETTERPRESSES  
ROTARY LETTERPRESSES  
ENVELOPE PRESSES  
OFFSET PRESSES  
GRAVURE PRESSES  
METAL DECORATING PRESSES  
PAPER CUTTERS  
BOOKBINDING EQUIPMENT

**HARRIS WEB AND GRAVURE  
SHEET FEED**

Published monthly by The Inland Printer Company, 330 South Wells Street, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy. Canadian, \$4.50 a year; foreign, \$5.00 a year. Entered as second-class matter, June 25, 1885, at the post office at Chicago, Illinois, under Act of March 3, 1879.

# KREOLITE



## The Detroit Free Press Building

**K**REOLITE Wood Block Floors were installed in this new newspaper and office building of the Detroit Free Press, Kreolite Wood Blocks being used in the composing, stereotype and mailing rooms and Kreolite Lug Wood Blocks on the loading docks and driveways.

¶ Newspapers, publishers and printing plants

everywhere have found Kreolite Wood Blocks provide the utmost in strength, economy, durability and service.

¶ Write us about your floor problems. Our Kreolite engineers will study your needs and make proper recommendations without any obligation to you.

## THE JENNISON-WRIGHT COMPANY

*Branches in All Large Cities*

Toledo, Ohio

# FLOOR BLOCKS

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

*A Service Giving a Profit without Investment • TRADE COMPOSITION*

TURN NON-PRODUCTIVE

TIME INTO MONEY . . .

By reducing the force in your composing room to the number of employees absolutely necessary to meet your steady, day-by-day requirements, and sending the balance of your composition to a reliable trade composition plant, you will be able to reduce your costs, add to your profits, and to give better service to buyers of printing.

✦ Thousands of printers in the United States and Canada now operate their composing rooms on this basis. They buy trade composition service at a known price and sell it at an assured profit. Use this profitable service.



INTERNATIONAL TRADE COMPOSITION ASSOCIATION

*Tower Building, Washington, D. C.*

**TRADE COMPOSITION** is a Service Giving a Profit without Investment

# 47

# KIMBLE MOTORS

**THE BLADE PRINTING & PAPER CO.**

PRINTERS BINDERS  
OFFICE OUTFITTERS  
STATIONERS AND  
PAPER DEALERS



OFFICE SUPPLIES  
STEEL FURNITURE  
DESKS AND CHAIRS  
FILING DEVICES

TOLEDO, OHIO.  
November 5, 1930.

The Kimble Electric Company,  
2011 West Hastings Street,  
Chicago, Illinois.

Gentlemen:

The installation of Kimble Motors and Electrical Equipment which was made in our Printing and Bindery Departments about a year ago, has been satisfactory in every particular.

We purchased 47 A.C. Motors for our Miehle Presses, Harris Automotives and Job Presses, Linotype and Monotype Machines, Cutting Machines, Folding, Guling, Stitching, Perforating and other Machinery in the Bindery.

These have been operating steadily all this year and the entire equipment has been successfully delivering its rated output.

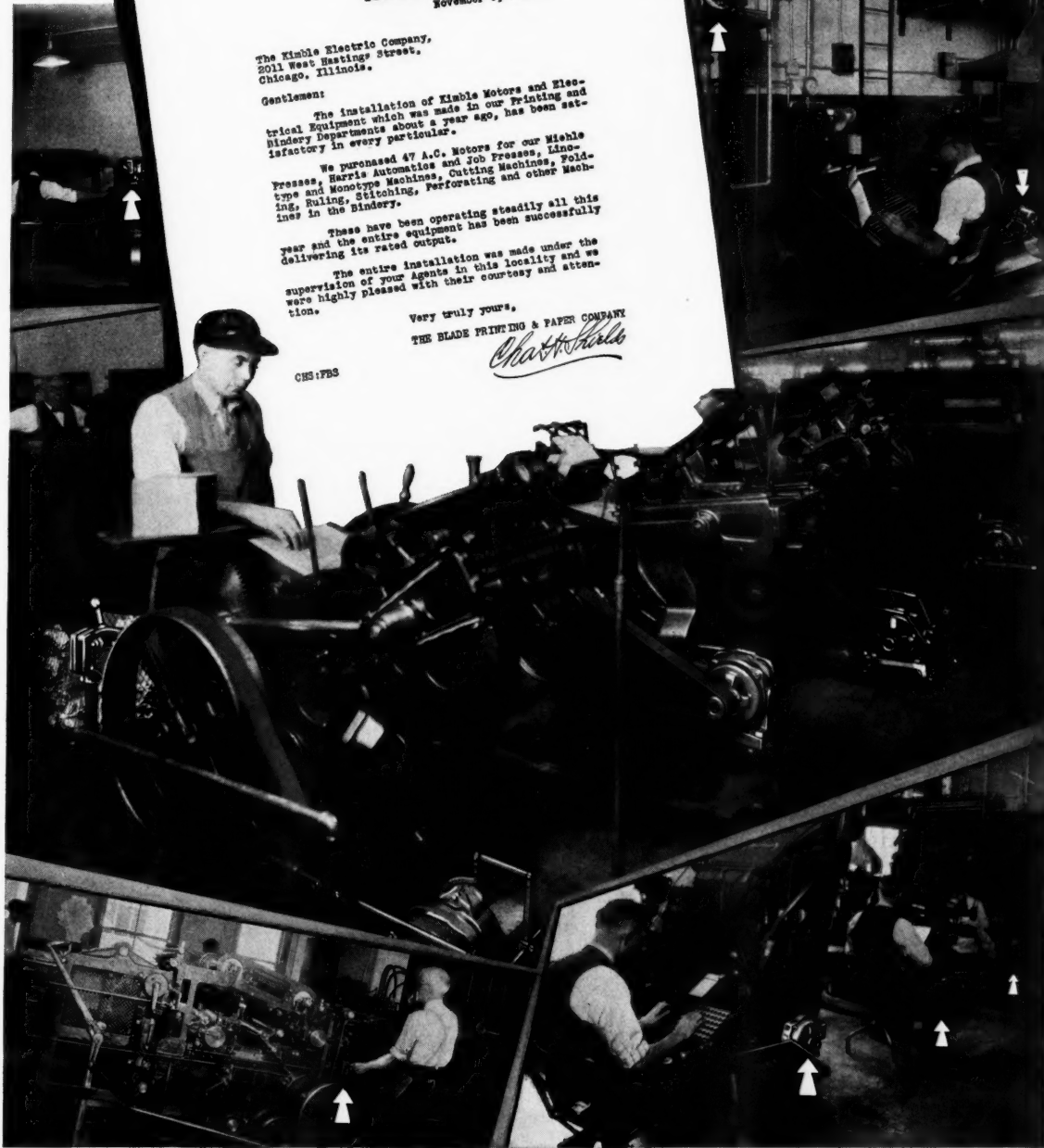
The entire installation was made under the supervision of your Agents in this locality and we were highly pleased with their courtesy and attention.

Very truly yours,

THE BLADE PRINTING & PAPER COMPANY  
*Charles W. Shields*

CHS:FBS

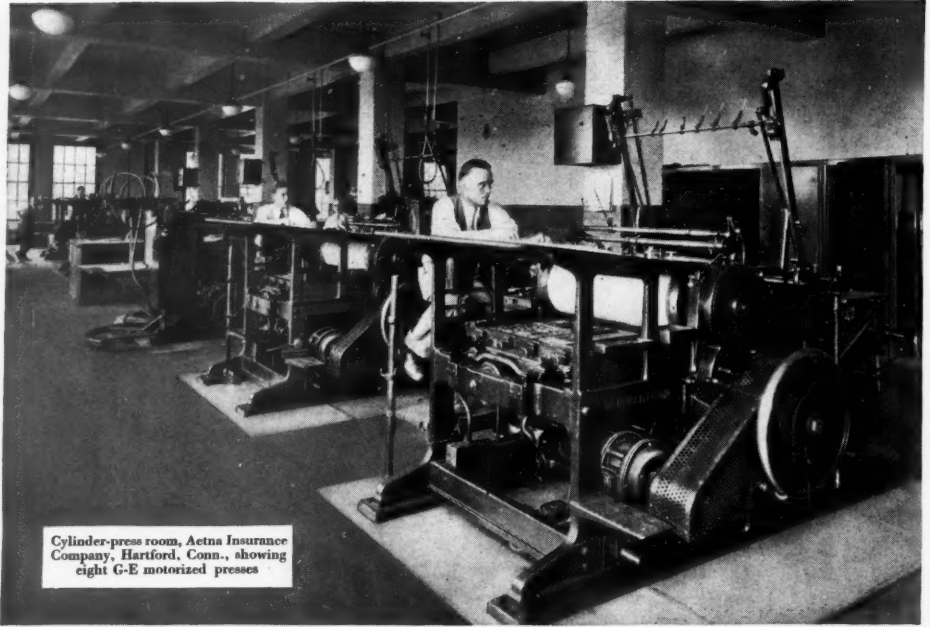
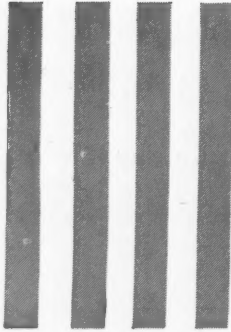
Give 100% Satisfaction  
in the plant of  
Blade Printing and Paper Co.



# KIMBLE MOTORS

MADE FOR PRINTERS SINCE 1905

Please Mention THE INLAND PRINTER When Writing to Advertisers.



Cylinder-press room, Aetna Insurance Company, Hartford, Conn., showing eight G-E motorized presses

## AETNA'S BUSY PRESSES POWERED BY G-E MOTORS

**A**LMOST every working day, the printed literature of three large insurance companies—Aetna, World Fire and Marine, and Century Indemnity—passes over the rolls of these G-E motorized presses. Working usually on a rush basis, operating frequently on short runs at an hour's notice, these eight presses made 13,033,236 impressions during the last year and averaged as high as 93 per cent in productive time. Production like this demands that the drives always be ready to go when needed, steady and dependable whether in operation ten

minutes or all day. G-E equipment has been engineered to meet all demands. Whatever your requirements—press drive, press control, electric type-metal-melting equipment, transformers, switchboards, anything electrical—General Electric can meet them to your permanent satisfaction and good will.



Aetna Insurance Company printing plant, Hartford, Conn.

JOIN US IN THE GENERAL ELECTRIC PROGRAM, BROADCAST EVERY SATURDAY EVENING ON A NATION-WIDE N.B.C NETWORK

# GENERAL



# ELECTRIC

200-397

SALES AND ENGINEERING SERVICE IN PRINCIPAL CITIES

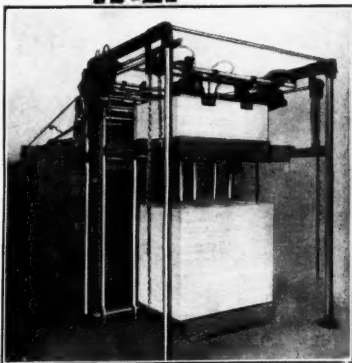


# PRESS PUBLISHING COMPANY

*East Stroudsburg  
Penna.*



*Ten Dexter Suction  
Pile Press Feeders Expedite the Work  
in this Modern Publication Plant.*



"In the production of 32 trade publications and fine newsstand magazines we have found that Dexter equipment has greatly expedited this work. All of our cylinder presses with the exception of one or two held for short runs are equipped with Dexter Suction Pile Feeders, while in our bindery all our folders are Dexter folders equipped with Cross Feeders. In fact our new factory may be termed a thoroughly Dexterized plant."

PRESS PUBLISHING COMPANY  
EAST STROUDSBURG, PA.

## DEXTER FOLDER COMPANY

28 WEST 23rd STREET, NEW YORK

CHICAGO  
SAN FRANCISCO, H. W. Brintnall Co.

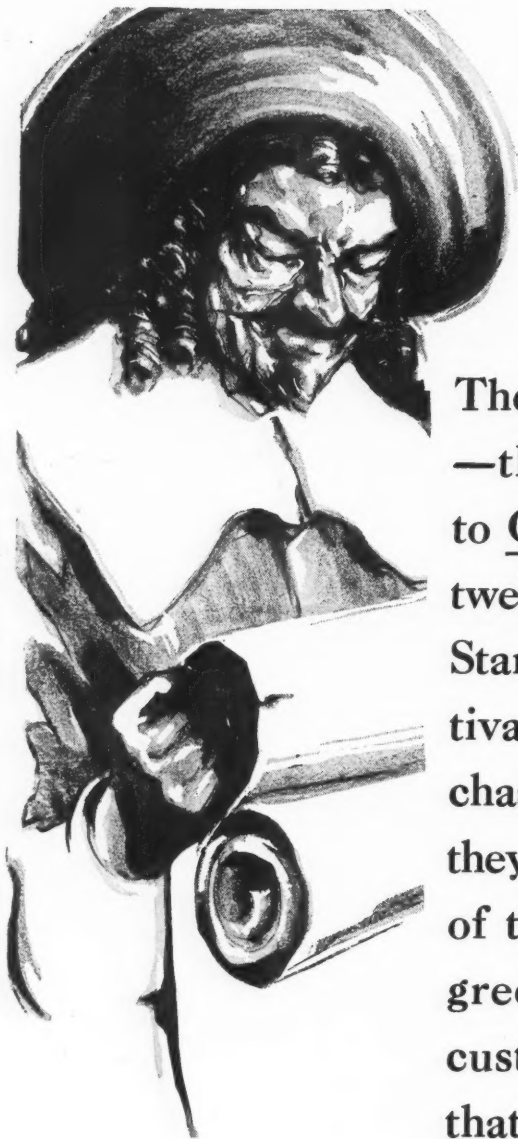
CLEVELAND  
ATLANTA, Dodson Printers Supply Co.

PHILADELPHIA  
DALLAS, E. G. Myers

ST. LOUIS  
TORONTO, Toronto Type Foundry

BOSTON

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*



## *in the mail*

The trend in letterheads is to color—the trend in letterhead paper is to Caslon. Caslon offers a range of twelve beautiful colors—and Caslon Standard white—that at once captivate the imagination of the purchaser of modern letterheads. But they don't captivate the imagination of the printer to any startling degree. The appearance pleases the customer, but the printer knows that it's Caslon quality that delivers a firm, crisp letterhead at the other end of the press—*at a profit*.

THE MUNISING PAPER COMPANY  
Manufacturers • MUNISING, MICHIGAN

# CASLON BOND

THE MUNISING PAPER COMPANY, Dept. 705, Munising, Michigan  
Please send a copy of "The Chart of Bond Paper Value" to the address shown on the attached letterhead.

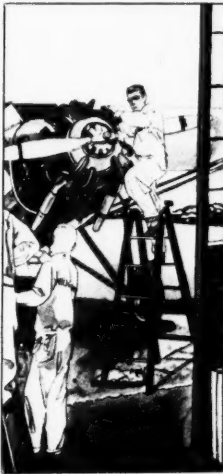
Name \_\_\_\_\_ Position \_\_\_\_\_

"The Chart of Bond Paper Value," a big new portfolio of letterheads, business forms, and bond paper printing, will be sent on request. If you don't know Caslon well, ask your paper merchant or the mill for a boxful of the twelve colors and Caslon Standard white.



# American History of Advertising · No. 12

"PILOT MY OWN PLANE?  
WELL—AND WHY NOT?"



**M**ORE than eight thousand men and women are licensed to fly. But nearly half a million people buy and read the magazines such as this, devoted to the air!

To the four hundred and ninety-two thousand people who are not yet pilots, Wright, here and now makes the suggestion that they start!

Planes of today are capable Wright "Whirlwinds" and Wright "Avelones" are strong, dependable engines; pilots are skillful; landing fields daily increase in number and are constantly bettered in quality; while ground service equal to the best garages is flourishing at all good airports.

And most important of all, costs are coming down—and never forget that it has been cost, not danger, that has limited public participation in airplane activities.

So to our non-flying readers of aviation publications, Wright suggests that they join the First Flight Club now—with the firm conviction that a few years hence will see them piloting a plane of their own!

Off the ground and go!



**WRIGHT**  
AERONAUTICAL CORPORATION  
PATTERSON, NEW JERSEY



Courtesy of the Wright Aeronautical Corporation

YEAR 1929

## The Ages of the Giant

**S**YMBOLS—handbills—books—news-papers—magazines—bill boards—direct by mail—motion pictures—radio—airplanes—telephoto—television—so may we trace the history and development of advertising from its cradle to this day of its great economic and social value. To the international world of business, advertising of the United States holds a most enviable position.

The story for the next century is a subject only for romanticists.



**A WESTVACO SURFACE FOR EVERY PRINTING NEED**

Copyright 1930 West Virginia Pulp & Paper Company

See reverse side for LIST OF DISTRIBUTORS

# The **MILL PRICE LIST** Distributors of **WESTVACO MILL BRAND PAPERS**

ATLANTA, GA.	The Chatfield Paper Corporation 29 Pryor Street, N. E.	NEW YORK, N. Y.	West Virginia Pulp & Paper Co. 230 Park Avenue
AUGUSTA, ME.	The Arnold-Roberts Co.	OKLAHOMA CITY, OKLA.	Graham Paper Company 106-108 E. California Avenue
BALTIMORE, MD.	Bradley-Reese Company 308 W. Pratt Street	OMAHA, NEB.	Carpenter Paper Company Ninth and Harney Streets
BIRMINGHAM, ALA.	Graham Paper Company 1726 Avenue B	PHILADELPHIA, PA.	W. Virginia Pulp & Paper Co. Public Ledger Building
BOSTON, MASS.	The Arnold-Roberts Co. 180 Congress Street	PITTSBURGH, PA.	The Chatfield & Woods Co. of Pennsylvania Second and Liberty Avenues
BUFFALO, N. Y.	The Union Paper & Twine Co. Larkin Terminal Building	PROVIDENCE, R. I.	The Arnold-Roberts Co. 266 So. Water Street
CHICAGO, ILL.	West Virginia Pulp & Paper Co. 35 East Wacker Drive	RICHMOND, VA.	Richmond Paper Co., Inc. 201 Governor Street
CINCINNATI, O.	The Chatfield Paper Corporation 3rd, Plum and Pearl Streets	ROCHESTER, N. Y.	The Union Paper & Twine Co. 190 Mill Street
CLEVELAND, O.	The Union Paper & Twine Co. 116-128 St. Clair Avenue, N. W.	ST. LOUIS, MO.	Graham Paper Company 1014-1030 Spruce Street
DALLAS, TEXAS	Graham Paper Company 1001-1007 Broom Street	ST. PAUL, MINN.	Graham Paper Company
DES MOINES, IA.	Carpenter Paper Co: of Iowa 106-112 Seventh Street Viaduct	SAN ANTONIO, TEXAS	Graham Paper Company 130 Graham Street
DETROIT, MICH.	The Union Paper & Twine Co. 551 East Fort Street	SAN FRANCISCO, CAL.	W. Virginia Pulp & Paper Co. 503 Market Street
EL PASO, TEXAS	Graham Paper Company 201-203 Anthony Street	SPRINGFIELD, MASS.	The Arnold-Roberts Co. 42 Hampden Street
HOUSTON, TEXAS	Graham Paper Company 2302-2310 Dallas Avenue	WASHINGTON, D. C.	R. P. Andrews Paper Co. First and H Streets, S. E.
KANSAS CITY, MO.	Graham Paper Company 332-336 W. 6th St. Traffic Way	WICHITA, KAN.	Graham Paper Company 121 No. Rock Island Ave.
MEMPHIS, TENN.	Graham Paper Company 11 Nettleton Avenue		
MILWAUKEE, WIS.	The E. A. Bouer Company 175-185 Hanover Street		
MINNEAPOLIS, MINN.	Graham Paper Company 607 Washington Avenue, South		
NASHVILLE, TENN.	Graham Paper Company 222 Second Avenue, North		
NEW HAVEN, CONN.	The Arnold-Roberts Co. 147-151 East Street		
NEW ORLEANS, LA.			

Graham Paper Company  
222 South Peters Street



*West Virginia Pulp and Paper Co.*

# ABSOLUTE CONTROL TAKES THE PLACE OF GUESSWORK

## Cline motors and Control Equipment for . . . .



Newspaper Publishers  
Book Binders  
Job Printers  
Lithographers  
Magazine Publishers  
Electrotypers  
Stereotype Machines  
Composing Machines  
Paper Box and Carton Manufacturers

THE MACLEAN PUBLISHING COMPANY, LIMITED  
MECHANICAL DIVISION  
1111 WASHINGTON STREET  
TORONTO  
November 27th, 1929.

The Cline Electric Manufacturing Company,  
Conway Building,  
111 West Washington Street,  
Chicago, Illinois.

Gentlemen:

Your letter of October 10th with reference to how your equipment is operating on their respective machines, had got mislaid between Departments and we are very sorry that we are acknowledging it at this late date.

We have Cline equipment on four two-color presses, one one-color press (flat bed) and one two-color Rotary press. Since their installation these equipments have given us every satisfaction and we have no complaint to make what-ever.

Trusting that this information will be of some use to you.

Yours very truly,

THE MACLEAN PUBLISHING COMPANY, LIMITED

*O. J. Hutchinson*  
Superintendent,  
Mechanical Division.

O. J. HUTCHINSON - MB

THE CLINE PUSH BUTTON CONTROL SYSTEM gives everyone sureness and exactness. Touch one of the buttons — at your will the press inches along, runs slowly, goes full speed or stops.

The Cline engineers' knowledge of operating requirements in printing establishments insures control equipment correctly designed for efficiency. Built rugged for reliability. Efficiency + reliability = economy.

## CLINE ELECTRIC MANUFACTURING COMPANY

MAIN OFFICE, CONWAY BUILDING, 111 W. WASHINGTON ST., CHICAGO, ILL.

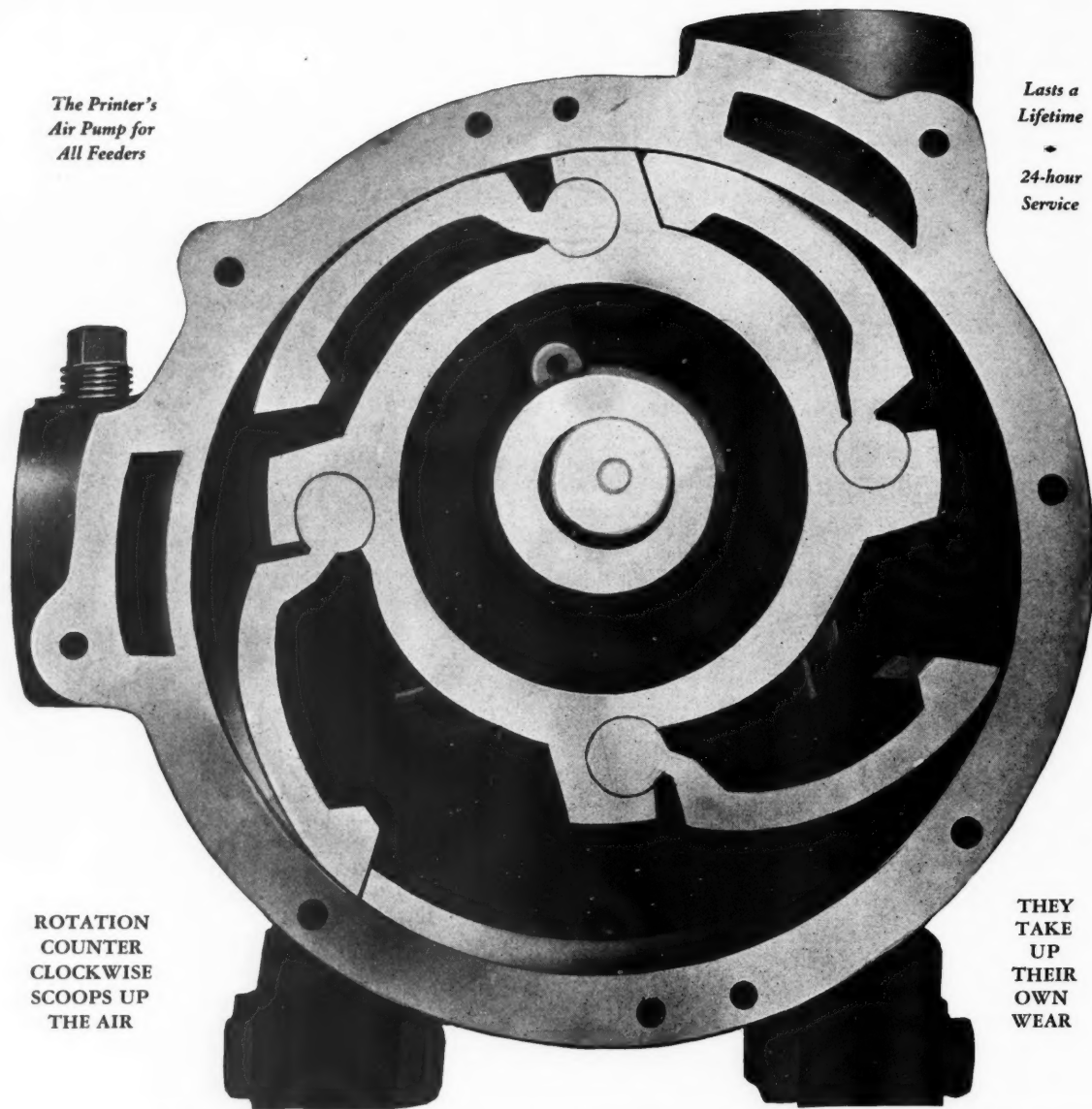


Please Mention THE INLAND PRINTER When Writing to Advertisers.

The Printer's  
Air Pump for  
All Feeders

Lasts a  
Lifetime

•  
24-hour  
Service



ROTATION  
COUNTER  
CLOCKWISE  
SCOOPS UP  
THE AIR

THEY  
TAKE  
UP  
THEIR  
OWN  
WEAR

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LEIMAN BROS. *Patented Rotary Positive AIR PUMPS for pressure blowing and vacuum pickup.*  
Many sizes. Also used for cooling linotype moulds, agitating electrotype  
solutions, blowing dirt out of machinery and type cases.

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## THIS FEEDER AIR PUMP HAS A REPUTATION TO SUSTAIN

That's why it's important that you have the feeder salesman prove that his feeder is equipped with it. This reputation is built on a generation and more of real, meritorious performances. 24-hour service, year in and year out is not unusual. *Get the Free Information!*

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**LEIMAN BROS., Inc.**

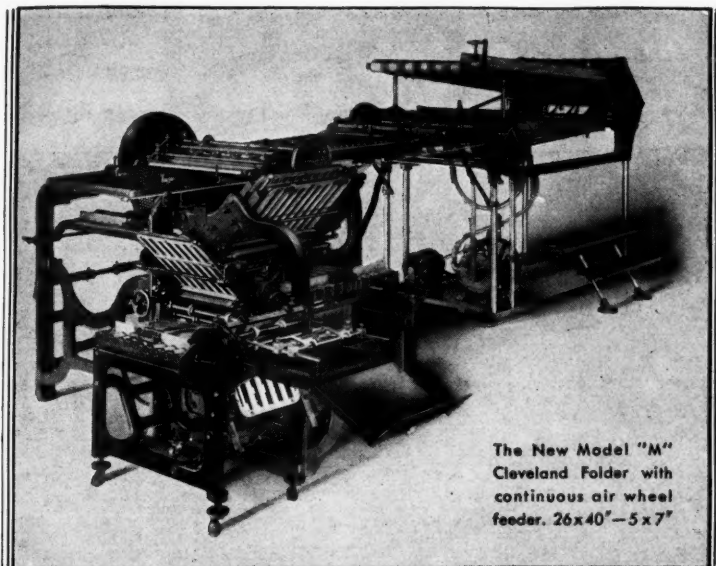
MACHINERY AND SUPPLY DEALERS EVERYWHERE

165 CHRISTIE STREET, NEWARK, N. J.

New York Corp., 23 WALKER STREET

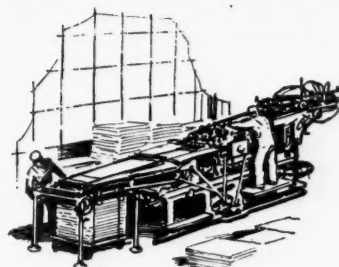
MAKERS OF GOOD MACHINERY FOR 40 YEARS

• FOREIGN EXPORT BUSINESS SOLICITED



What  
**FOLDER**  
**BEST MEETS**  
*this*  
*new demand?*

**T**HE MILLIONS OF SHEETS PRODUCED BY THE NUMEROUS TYPES OF SMALL SIZE, HIGH SPEED CYLINDER PRESSES NOW BECOMING SO POPULAR MUST BE FOLDED.



*A good demonstration of the*  
**MODEL "M" CLEVELAND FOLDER**

will dispel any doubt in your mind as to the most practical and efficient folder for folding the output of this new group of presses.

The Model "M" folds sheets ranging in size from 26 x 40" to 5 x 7" in either right angle or parallel folds and also in many combinations of right angles and parallels. It will fold all the sheets printed on the modern high-speed cylinder presses, from the largest sheet to a minimum of 5 x 7 inches. It operates at the highest speeds and the folding is accurate and uniform.

*This Folder adequately supplements your high speed press equipment.*

***THE CLEVELAND FOLDING MACHINE CO***

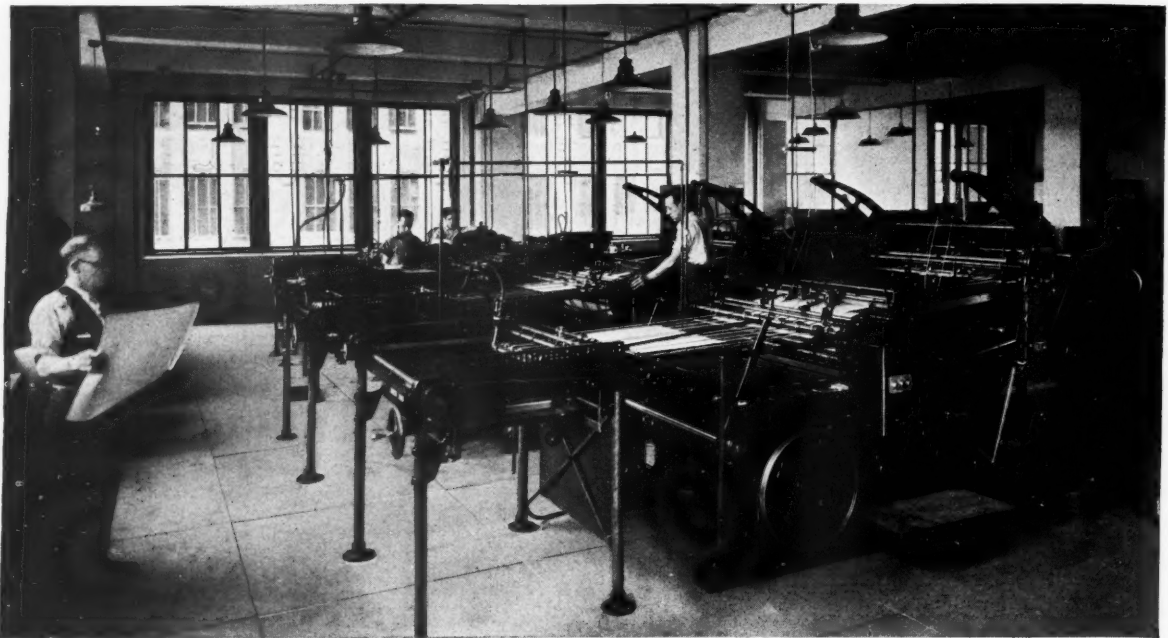
1929 East 61<sup>ST</sup> Street, CLEVELAND, OHIO

**DEXTER FOLDER COMPANY - Sole Distributors**

NEW YORK - BOSTON - PHILADELPHIA - CHICAGO - ST. LOUIS - CLEVELAND  
 HARRY W. BRINTNALL CO., SAN FRANCISCO - LOS ANGELES - SEATTLE

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

# KELLY PRESSES



Two No. 2 and two Style B Kelly Automatic Presses in the plant of the Kalkhoff Company, Inc., New York

## *"Measuring Up in Every Way to Our Expectations"*

Kalkhoff Company, Inc., New York, whose reputation as high-grade printers extends far beyond the metropolitan district and who specialize in direct advertising and planned printing campaigns, necessarily must select their pressroom equipment with discretion. Investigation is imperative.

Quality of output in this plant must be maintained, production must be in step with the possibilities of the job, difficult hair-line register is the rule. The presses installed in the Kalkhoff Company plant must have every requisite for prime service.

It is therefore with pride that we call attention to the battery of four Kellys illustrated above and to Treasurer E. G. Stacy's letter on the success experienced with the two final installations made a few months ago. Previous Kelly purchases were made in 1918 and 1927.

*▲ Experience with Kelly Presses discloses qualities that may not be apparent to the casual investigator. That is why investigations should be full, complete and unbiased. Unnoticed features may have a considerable bearing on your work. Profits are affected. Let our managers and salesmen talk with you on this subject*

August 1, 1930

American Type Founders Company  
Elizabeth, New Jersey

Gentlemen:

After several months of experience with the two No.2 Kelly Presses which you installed for us in April, we are pleased to tell you that these presses are measuring up in every way to our expectations.

The presses have been running almost continuously since they were installed and we can't see how we ever got along without them.

Sincerely yours,  
KALKHOFF COMPANY, INC.  
E. G. Stacy

EGS:AV

SOLD AND SERVICED BY THE  
**AMERICAN TYPE FOUNDERS COMPANY**

*Sold also by SEARS COMPANY CANADA LIMITED, Toronto-Montreal-Winnipeg; CAMCO [MACHINERY] LIMITED, London, England;  
NATIONAL PAPER AND TYPE COMPANY, Central and South America, Mexico, Cuba, Porto Rico and West Indies*

SET IN MEMBERS OF THE BERNHARD GOTHIC FAMILY

12

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*





# P Progress

SAM'L BINGHAM'S SON MFG. CO.  
MANUFACTURERS OF  
PRINTERS' ROLLERS

Even though press speeds have been increased, the Sam'l Bingham's Son Manufacturing Company has always been ready to furnish rollers to stand up under these increased speeds. Their 81 years of experience has been devoted to the manufacture of rollers and to the advancement of roller manufacturing methods to keep pace with the industry itself. This progress is the reason for Bingham Roller leadership—a leadership that represents a thorough knowledge of the ink distribution problems of the printing industry.

*Composition Rollers*  
*Cloth-Covered Rollers*  
*Non-Meltable Rollers*  
*Rubber Rollers*  
*Lithograph Rollers*  
*Offset Rollers*

## FIFTEEN FACTORIES

### CHICAGO

636-720 SHERMAN ST.

### CLEVELAND

1432 HAMILTON AVENUE

### ATLANTA

274-6 TRINITY AVE., S. W.

### DALLAS

1310 PATTERSON AVENUE

### DES MOINES

1025 WEST FIFTH STREET

### DETROIT

4391 APPLE STREET

### INDIANAPOLIS

629 SO. ALABAMA STREET

### KALAMAZOO

223 W. RANSOM STREET

### KANSAS CITY

706-708 BALTIMORE AVENUE

### MINNEAPOLIS

721-723 FOURTH STREET

### NASHVILLE

911 BERRYHILL STREET

### PITTSBURGH

88-90 SOUTH 13TH STREET

### ST. LOUIS

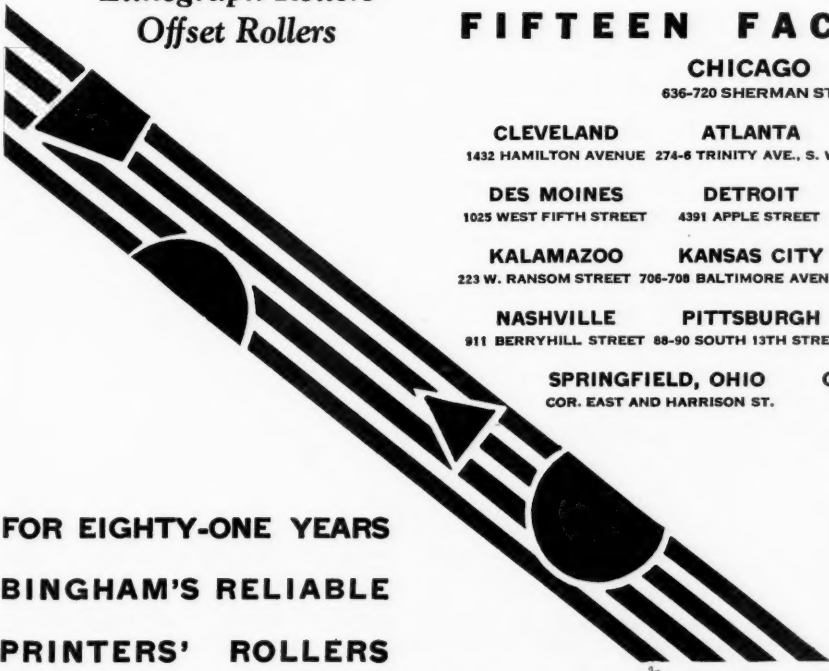
514-516 CLARK AVENUE

### SPRINGFIELD, OHIO

COR. EAST AND HARRISON ST.

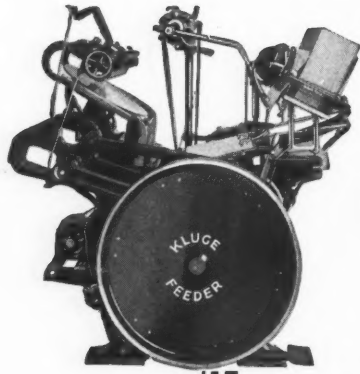
### CINCINNATI

1915 RACE ST.



FOR EIGHTY-ONE YEARS  
BINGHAM'S RELIABLE  
PRINTERS' ROLLERS

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*



## TURN SOME of YOUR COSTS INTO PROFITS

**B&K**  
FORMERLY THE MILLER  
**FEEDER**

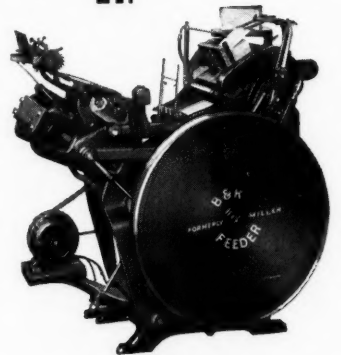
It is self-evident that if the cost of production was not so high, a larger profit could be made by the printer and better value given the customer.

With platen press work—already the lowest in cost of production—a larger volume and better finished output can be obtained at considerably lower cost by installing

### a **KLUGE** or a **B & K AUTOMATIC PLATEN PRESS FEEDER**

Because either of these efficient attachments will enable you to dispense with the expense of hand-feeding, cutting this cost very materially. Then the greater constant speed obtainable increases your output, besides giving you a better finished job.

At the same time, a Kluge or a B & K Automatic Feeder does not decrease the scope of your versatile platen presses, but enables them to handle practically anything you are called upon to print; size being the only limitation.



**KLUGE**  
AUTOMATIC JOB PRESS  
**FEEDER**

## Brandtjen & Kluge, Inc., St. Paul, Minnesota

*Manufacturers of Kluge and B & K Platen Press Feeders*

Branches with Operating Exhibits

Boston, 150 Purchase St.  
New York, 77 White St.  
Detroit, 1051 First St.

Atlanta, 86 Forsyth St., S. W.  
St. Louis, 2226 Olive St.  
Dallas, 217 Browder St.

Chicago, 733 S. Dearborn St.  
Los Angeles, 324 E. Third St.  
Philadelphia, 235 N. 12th St.

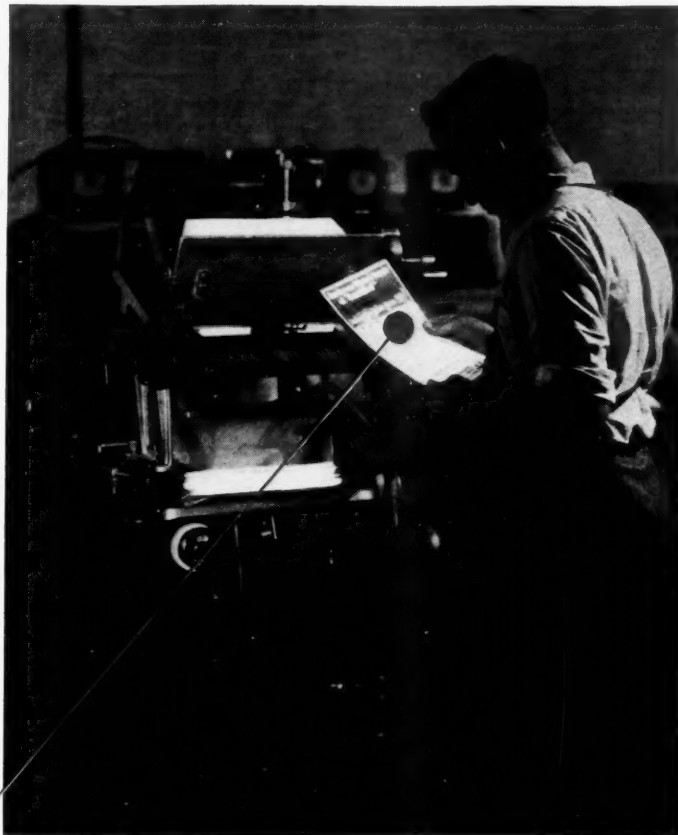
San Francisco, 881 Mission St.

Canada, Toronto Type Foundry Co., Ltd.

# Only on a *Clean Sheet* of paper will the color be true

*Good, Clean Paper is the Basic Factor in Good, Clean Printing*

IT costs so little to use good, clean bond paper that "cats and dogs" and off-colored sheets are false economy. The risk that you take is not worth even the possible saving...for that saving is usually lost in slower production...in "thrown out" sheets...in worn engravings and wash-ups. You cannot produce clean, sharp, "contrasty" bond printing unless you start with a clean sheet of paper. Color printing is the greatest test. If the sheet is not true in its color, it distorts the color of the inks...The finished job lacks the brilliance and sharpness that is the mark of good bond printing. Only in a clean sheet of paper will the color be true.



Artesian Bond... the cleanest sheet of bond paper it is possible to produce. Artesian Bond may be had in 10 clear, distinctive colors... Each is a true hue that will not distort color printing.

Artesian Bond is as clean a sheet as it is possible to produce. It is made with pure spring water... the greatest asset a mill can claim. It is made from clean rags... rags that give strength and character to paper... And as a final safeguard, the stock is cleaned by centrifugal refiners.

You will find Artesian Bond free from specks

and impurities. Its brilliant, true colors are unchanging year after year. It is liberal in rag content... and tub-sized and loft-dried by a unique method. A new text-book has been prepared for us by a nationally-known press-room authority. It is called "Some Practical Information on Printing of Rag Content Bond Papers."

WHITING-PLOVER PAPER CO., *Stevens Point, Wis.*

# ARTESIAN BOND



ARTESIAN BOND

*The cleanest sheet of Bond Paper it is possible to produce*

ALLENTOWN, PA.  
Lehigh Valley Paper Co.  
Division S. Walter, Inc.  
BALTIMORE, MD.  
The Baxter Paper Co., Inc.  
BOSTON, MASS.  
Stimpson & Company, Inc.  
W. C. Dodge Paper Co.  
CHICAGO, ILL.  
Midland Paper Company  
Moser Paper Company  
CINCINNATI, O.  
The Johnston Paper Co.  
DES MOINES, IA.  
Western Newspaper Union

DULUTH, MINN.  
Duluth Paper & Specialties Co.  
FARGO, N. DAK.  
Western Newspaper Union  
FORT WAYNE, IND.  
Western Newspaper Union  
FORT WORTH, TEXAS  
Tayloe Paper Co.  
HOUSTON, TEXAS  
L. S. Bosworth Company  
LIMA, OHIO  
Frederick Paper & Twine Co.  
LINCOLN, NEBR.  
Western Newspaper Union  
LITTLE ROCK, ARK.  
Western Newspaper Union

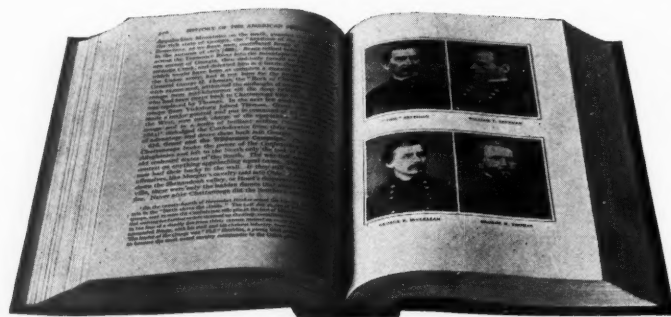
MADISON, WIS.  
Madison Paper Company  
MENASHA, WIS.  
Yankee Paper & Specialty Co.  
MILWAUKEE, WIS.  
Allman-Christiansen Paper Co.  
MINNEAPOLIS, MINN.  
Wilcox-Mosher Lefholm Co.  
MONTGOMERY, ALA.  
Mercantile Paper Co.  
NASHVILLE, TENN.  
Clements Paper Co.  
NEWARK, N. J.  
Lewmar Paper Co.  
OMAHA, NEBR.  
Western Paper Co.

NEW YORK, N. Y.  
A. M. Carpen's Sons, Inc.  
(Export)  
Forest Paper Co., Inc.  
Paul E. Vernon & Co.  
PHILADELPHIA, PA.  
E. Latimer, Jr.  
RICHMOND, VA.  
Cauthorne Paper Company  
SIOUX CITY, IA.  
Western Newspaper Union  
ST. PAUL, MINN.  
F. G. Leslie Paper Co.  
YORK, PA.  
Andrews Paper House  
Division S. Walter, Inc.

**Pacific Coast Distributors**

LOS ANGELES, CALIF.  
Fred H. French Paper Co.  
OAKLAND, CALIF.  
General Paper Co.  
SALT LAKE CITY, UTAH  
Western Newspaper Union  
SAN FRANCISCO, CALIF.  
General Paper Co.  
SPOKANE, WASH.  
John W. Graham & Co.  
TACOMA, WASH.  
Standard Paper Company

# BALANCED



## STRENGTH... ..FLEXIBILITY

**O**VERSEWING is the strongest possible method of book sewing. Instead of passing through the weakened folds of the paper, OVERSEWING penetrates the inner margin of each leaf, with a grip that never lets go. OVERSEWING thereby eliminates rebinding expense.

**O**VERSEWING affords pleasing flexibility without requiring any more than ordinary care in the engineering of the new book. The use of OVERSEWING with a reasonably flexible paper, in which the grain runs parallel to the binding edge, insures adequate flexibility.



**B**y successfully combining Strength with Flexibility, OVERSEWING surpasses all other types of sewing. OVERSEWING is neither stiffly strong; nor is it flimsily flexible. Real endurance in hard service is only possible with this *Balanced* Method of sewing.

Write for our booklet which illustrates and describes the advantages of OVERSEWING.



## OVERSEWING MACHINE COMPANY

770 EAST WASHINGTON STREET  
LOS ANGELES, CALIFORNIA

368 CONGRESS STREET  
BOSTON, MASSACHUSETTS

# OVERSEWING

# Merry Christmas

1930



CHARLES ENEU  
JOHNSON & CO.



LEXINGTON BLUE  
CHARLES ENEU JOHNSON AND COMPANY



THERE MUST BE A REAL SATISFACTION —

in producing a beautifully clean sheet, free from offset.

Particularly when it can be done by such a simple effective method as using Aloxite Brand Tympan Paper on your perfecting presses.

No auxiliaries—no traveling tympan, oil wipes or paraffin—are needed, yet offset is eliminated by this new principle in tympan papers.

And here is the secret of the whole idea—a paper coated with thousands of tiny grains of Aloxite Brand Aluminum Oxide, one of the world's most useful abrasives.

But here of course "Aloxite" does not function as an abrasive in any sense of the word.

The grains stand out on the sheet presenting so many thousands of tiny points. There is no flat surface upon which ink can gather. Rather the ink is embedded in the tiny valleys or spaces in and around each grain. It is obvious that only the myriad of tiny ink-free points touch the sheet—keeping it away as it were.

There is absolutely no added wear on plates.

This new top-sheet can be readily cleaned with a brush using naphtha or similar cleaner and back it comes with a free, open, clean surface ready for another run.

*Glad to have you try this top-sheet on any type of web press—in print shop or newspaper plant.*

## THE CARBORUNDUM COMPANY

REG. U. S. PAT. OFF.

NIAGARA FALLS, N. Y.

*Sales Offices and Warehouses in*

New York, Chicago, Boston, Philadelphia, Cleveland, Detroit, Cincinnati, Pittsburgh, Milwaukee, Grand Rapids

(CARBORUNDUM AND ALOXITE ARE REGISTERED TRADE MARKS OF THE CARBORUNDUM COMPANY)

WORKING SAMPLE SHEETS  
SENT FREE ON REQUEST

# C & G

## Typehi and Router

NOT just another machine...  
but one that soon finds its  
place in efficient production.

C&G Typehi and Router, in addition  
to doing all routing and making  
plates exactly type-high in every  
part, cuts intricate designs in any  
material with a printing surface...

THE DESIGN OF THIS AD  
was made from flat zinc,  
which may be had from any  
engraver... no other expense  
and little time used.

Send for FREE copy of the  
human interest story,  
"The Wandering Reporter"



PATENT  
APPLIED FOR

When  
a wheel turns  
inside your plant,  
there is a chance for profit  
... work sent outside is al-  
ways an expense ... with delays  
that add to expense ... Routing  
and making type-high is neces-  
sary in every shop ... do your own  
and save much actual expense  
and the much greater ex-  
pense of delaying other  
work ... with C & G  
Typehi and  
Router

**Cheshire & Greenfield Manufacturing Co.**  
612 E. Clybourn St.      DESIGNER AND MAKER      Milwaukee, Wis.



**IF**F I R S T  
C O S T**ALONE MATTERED...**

WHEN YOU BUY machinery wiping cloths for your shop, you have to consider several things. Price, certainly. But more than that. Cleanliness. Quality. Freedom from threads, pins, broken buttons. All these. That's why an increasing number of printers are specifying Oakleaf Shop Towels.

- Oakleaf Shop Towels are absolutely sanitary. Free from lint and grit, from dirt and stains. Uniform in texture. And still reasonably priced! . . . We make these good towels in our own plant, out of specially selected raw material. We test them for strength, for absorbency, for all-round quality. Then we're sure that when you put them on the job, they'll leave every roller, every half-tone, every line of type spick and span—clean as a new character from the casting machine.
- Another fine thing about these towels is the fact that you can wash them over and over again. Send them away to the laundry. Back they come, fresh and clean as the day you bought them. The actual number of washings you get from one set of Oakleaf Towels is surprisingly large, too. We have some figures you'll find hard to believe.
- Let us tell you why these economical, uniform, and sanitary towels should be used in your shops. Write to any address below.

**CALLAWAY MILLS, INC., 345 Madison Ave., New York City**J. W. Bearden, *Representing* Callaway Mills, Inc., 7-252 General Motors Bldg., Detroit, Mich.M. R. Abbott, *Representing* Callaway Mills, Inc. . . . 110 Summer St., Boston, Mass.Ray T. Johnson, *Representing* Callaway Mills, Inc. . . . 323 S. Franklin St., Chicago, Ill.**OAKLEAF MILLS, Southern Sales Office, La Grange, Ga.***West Coast Distributors — W. A. Ballinger & Company*164 Townsend Street  
San Francisco, Cal.923 East Third Street  
Los Angeles, Cal.95 Connecticut Street  
Seattle, Wash.**CALLAWAY MILLS****INCORPORATED***Please Mention THE INLAND PRINTER When Writing to Advertisers.*



(Left) — Photograph of special Galvanotex casting box made for high temperatures.



(Right) — Photograph of the Galvanotex metal melting pot, complete with electric heater.

## What IS this new GALVANOTEX?

Galvanotex is an entirely new process for the making of copper-faced plates, accurately and speedily, from type forms or from zinc etchings.

It enables any printer to make his own plates without learning the tricks of stereotyping or electrotyping.

The time required to make a Galvanotex plate, from the preparation to finish, is fifteen (15) minutes or less!

Galvanotex plates are NOT stereotypes. They have a copper shell similar to electrotypes; Galvanotex uses no mats, thus eliminating the strain of making mats with type.

Galvanotex plates are smooth, because of their hard, natural polished surface . . . this mirror-like face eliminates the danger of offsets, always likely when using stereotypes.

Galvanotex copper-faced plates resemble electrotypes in every detail. They will stand as great a strain as any electrotype cut, and will outlast any stereotype cut.

The cost of Galvanotex plates to the printer amounts to approximately 2c per square inch!

Galvanotex enables the printer to save type on long runs; makes it easy to enjoy the benefits of doubling up; cuts out wasted time waiting for plates made outside the shop. No more standing forms for repeat orders. No more hunting for single letters with tweezers.

Galvanotex enables the printer to make single letters of large types (3 picas or over) such as wood type, initials and decorations. It makes a copper-faced single letter as easily as does any type-casting machine . . . with the advantage that it eliminates all polishing. Galvanotex faces are "born" smooth! *Sample plates sent you on request.*

*A Galvanotex Outfit 8 x 10 size costs, complete with electrically heated metal melting box, special casting box, tools, complete instructions and a supply of metal for 700 square inches of Galvanotex plates, \$160. Cash, or terms.*

*Galvanotex does all we claim for it, or we will refund your money after fair trial.*

### Galvanotex Company

281 Central Ave., Newark, N. J.

What Will This  
Galvanotex Do?



Galvanotex will please its users because it is SURE. The result of every cast is a good plate. No guesswork; no spoiled mats; no wasted time nor effort with new Galvanotex.



GALVANOTEX  
Saves Time —  
— Type  
— Trouble  
— Money

GALVANOTEX  
Saves Time —  
— Type  
— Trouble  
— Money

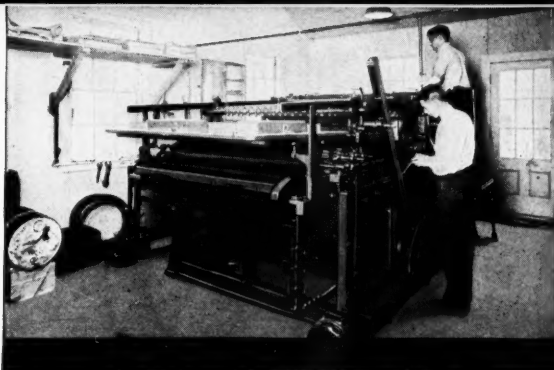
GALVANOTEX  
Saves Time —  
— Type  
— Trouble  
— Money

GALVANOTEX  
Saves Time —  
— Type  
— Trouble  
— Money

GALVANOTEX  
Distributors Wanted



**Canton  
Publishing Co.**  
*cuts the cost  
of oil in quarters*  
*with*



## **CITIES SERVICE C RUBY ENGINE OIL**

The Canton Publishing Company of Canton, Mass., was recently up against a problem common to the printing industry. Very plainly this Company felt the need of securing more economical and better lubrication of its Cottrell, Kelly, Chandler & Price presses, as well as its folders, cutters, stitchers, linotypes, etc.

A test made by a Cities Service lubricating engineer of the oil in use



suggested one of less viscosity — Cities Service C Ruby Engine Oil. Not only did the change cut cost in quarters, but far less trouble was experienced with the Company's high speed automatics, especially when starting in the morning.

A trial of the right Cities Service Lubricant, specified for your needs, will introduce you to new standards of lubricating efficiency and economy.

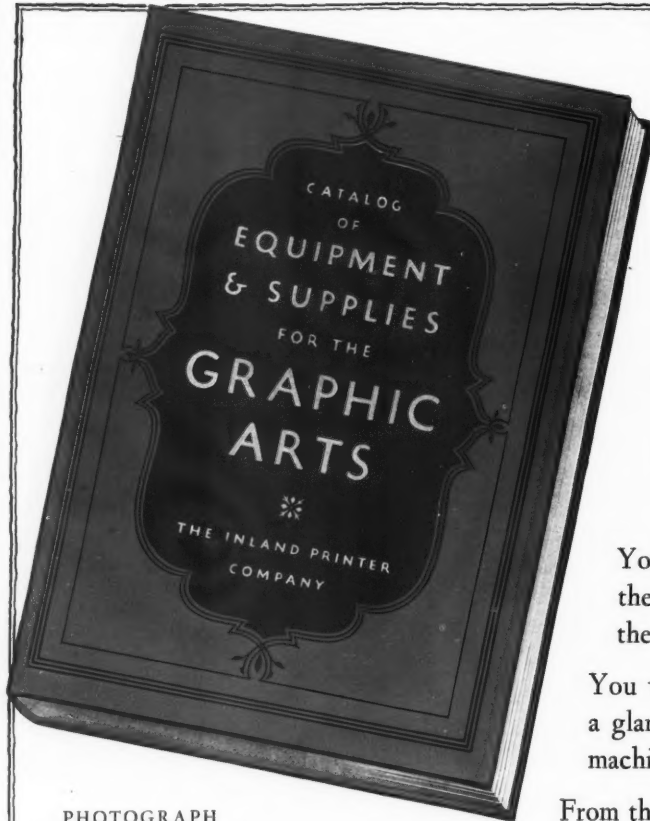
**CITIES SERVICE OIL CO., 60 WALL STREET, NEW YORK**

**CITIES SERVICE INDUSTRIAL OILS**  
QUALITY PROVED WHERE IT SHOULD BE PROVED — IN INDUSTRIAL USE



*Cities Service Radio Concerts, Fridays, 8 P. M., Eastern Standard Time—WEAF and 33 Stations on N.B.C. Coast-to-Coast Network*

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*



PHOTOGRAPH  
ABOUT 1/2 SCALE

With this  
**CATALOG**  
on file  
in your office

You will always know the sources of all the available equipment and supplies in the entire field of the graphic arts.

You will be able to compare practically at a glance the utility of the various items of machinery and material in your business.

From the well arranged and classified series of individual manufacturers' and suppliers' catalogs, which make up this great and complete book, you

will be able to get at the facts about practically everything that is used in the printing industry.

Without any delay whatever you will be able to get a comprehensive idea of what the entire market has to offer you in the way of the latest and most efficient production units in your line.

From the comparative specification tables covering equipment and supplies you will be able to judge in advance of any inquiry you make, everything from the biggest press to a sheet of paper.

To get this time-saving convenience for your office register your firm's name now in advance of publication. Use the registration coupon below, or your business letterhead.

REGISTRATION COUPON

THE INLAND PRINTER

330 S. Wells Street, Chicago, Illinois

The Catalog of Printing Equipment and Supplies is just what we need. Send us a copy, when published, without cost.

Firm .....

Address .....

City ..... State .....

Signed by ..... Position .....

YOU PRINTERS ▾ ▾ ▾ ▾  
WHO DO BOOK WORK—

CUT YOUR TIME AND LABOR COSTS WITH—

## CHALLENGE-WILSON ADJUSTABLE SEMI-STEEL BLOCKS



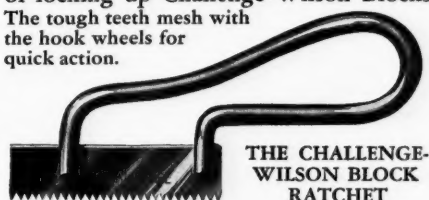
TODAY—progressive printers everywhere are using Challenge - Wilson Adjustable Semi-Steel Blocks for better work and bigger profits on book and catalog jobs. Challenge-Wilson Blocks handle all classes and sizes of work and without any difficulty in make-up and register.

It's a flexible, simple system of mounting plates—twice as fast as the old wood block method—a plate base that when assembled is just as strong, rigid, and accurate as any one-piece surface. Once made ready—it's permanent...intact for the longest run. And these are the only blocks made with interchangeable end and side catches that fit on key block or extensions.

For more than thirty years, Challenge-Wilson Blocks have been proving their value in cutting make-ready, make-up, and register time. Why don't you try them too? Ask your dealer to demonstrate.

### A TIME-SAVING TOOL

This handy, durable ratchet speeds the job of locking up Challenge-Wilson Blocks. The tough teeth mesh with the hook wheels for quick action.



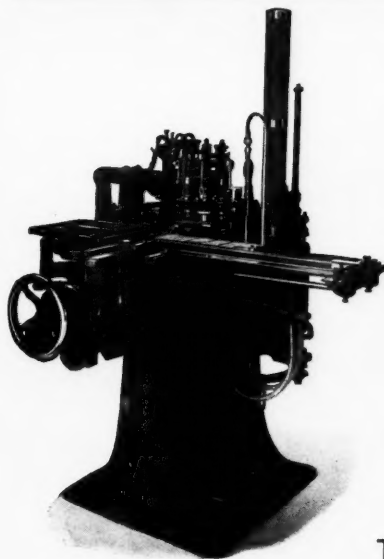
# The Challenge Machinery Company

CHICAGO, 17-19 East Austin Ave.

GRAND HAVEN, MICHIGAN

200 Hudson Street, NEW YORK





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■ ■ ■ ■ **Now**

**As Never Before, Marketing Con-  
ditions Favor The Monotype User**

THOSE FACTORS which influence the ability of the printer to make money out of his business are now more favorable than ever before to printing plants operating Monotype Typesetting Machines.

The promise «Volume Pays!» can be realized by but a few of the thirty-odd thousands of printers doing business in the United States and Canada—99 per cent of them must make a profit by selling at prices on which «volume production» has no influence.

Those printers who sell their output at prices based on its quality and the service rendered the buyer are building for present and future success—for the buyer of printing will pay a profit-giving price for good printing and interested service.

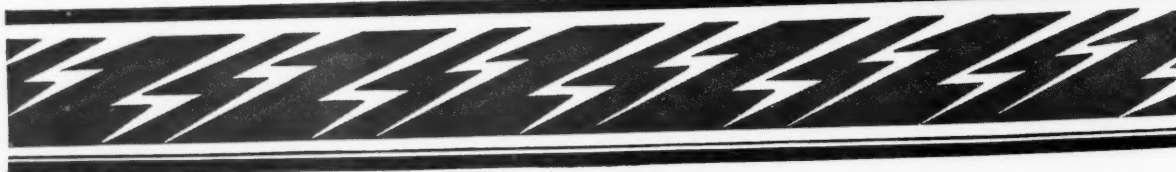
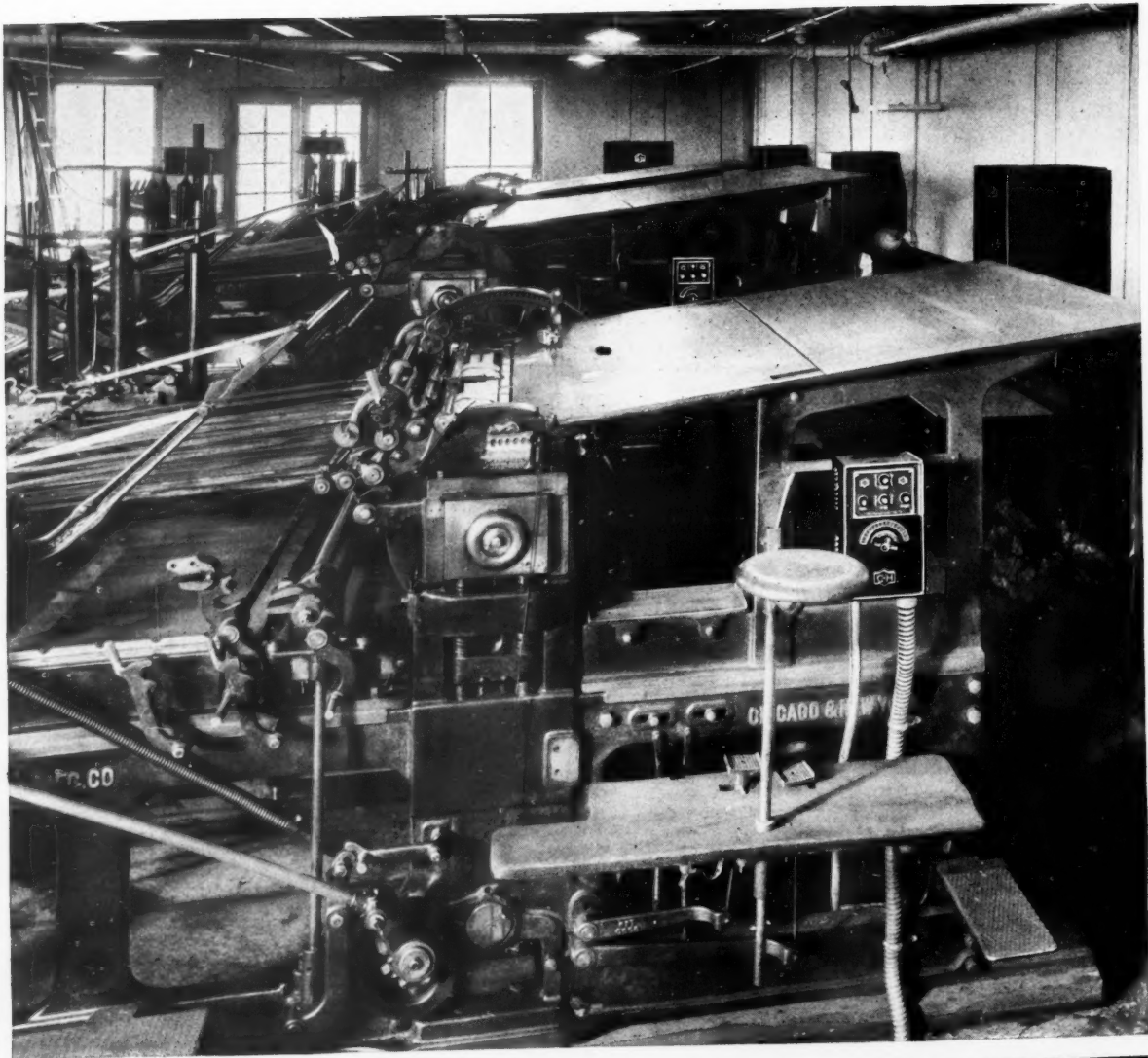
The versatility of the Monotype Typesetting Machine, its low unit production cost, the saving in make-ready, the better legibility of Monotype type faces, the high quality of printing done from Monotype-set type, and other Monotype advantages, place the Monotype user in position to sell good printing at profitable prices.

The operation of one or more Monotype Typesetting Machines opens to the printer the opportunity to build a permanently profitable business. The advantages inherent in the Monotype aid him in turning present marketing conditions to his advantage.

**LANSTON MONOTYPE MACHINE COMPANY**

Monotype Building ■ Twenty-fourth at Locust Street ■ Philadelphia, Penna.

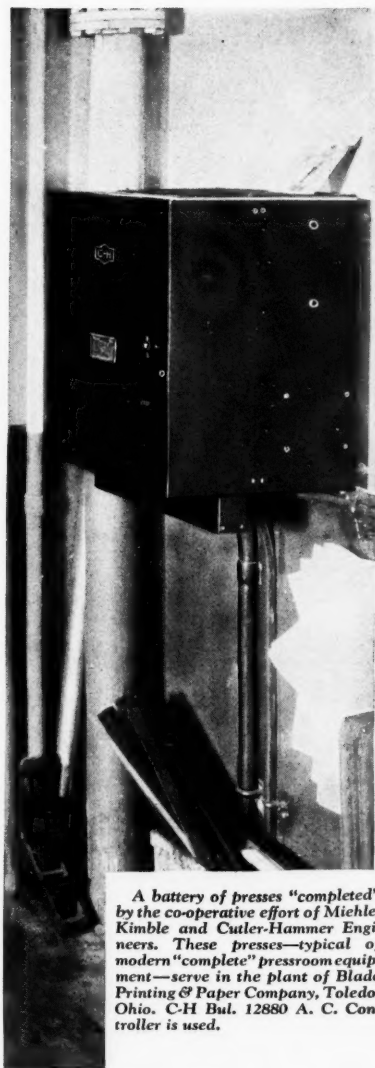
# Go Printers Who Seek







# Printing Press Satisfaction



A battery of presses "completed" by the co-operative effort of Michle, Kimble and Cutler-Hammer Engineers. These presses—typical of modern "complete" pressroom equipment—serve in the plant of Blade Printing & Paper Company, Toledo, Ohio. C-H Bul. 12880 A. C. Controller is used.

**I**T takes something in addition to gears, rollers and framework to make a printing press for you to use. It takes a correctly chosen motor and the guiding hand of adequate Motor Control to make any printing press a productive unit.

Many printers, realizing the vital importance of motors and Motor Control, have insisted that building a press, choosing the motor, and designing the Motor Control should be done by specialists—not printers. Press manufacturers, therefore, respond by enlisting motor experts and Cutler-Hammer Motor Control Engineers to aid their press designers.

Thus such dependable, complete, ready-to-run printing presses can be identified by the famous C-H Trade-mark on the Motor Control. Use it as a guide in selecting presses sure to deliver the advantages you want.

Whether you must use A. C. or D. C. service, Cutler-Hammer Press Control provides speed presetting from a push-button right on the press. Inching, reverse and stop are controlled with the push-button, too. Cutler-Hammer Control gives a wide range of speed selection on A. C. and D. C. alike. Reverse is limited to slow speed for the safety of equipment and operator. To protect your profits and your reputation for quality printing, the speed-setting device can be locked against unauthorized adjustment.

Cutler-Hammer Motor Control is available for all presses and pressroom equipment. The names of the manufacturers who offer ready-to-run equipment, combining the efforts of their own experts, motor specialists, and Cutler-Hammer Engineers will be sent on request.

## CUTLER-HAMMER, Inc.

Pioneer Manufacturers of Electric Control Apparatus  
1249 St. Paul Avenue MILWAUKEE, WISCONSIN

# CUTLER HAMMER

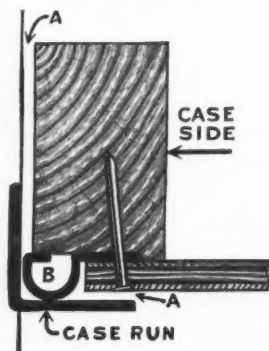


*Motor Control for the World's Best Presses*

(A-264)

# HAMILTON IMPROVED TYPE CASES

For many years we have felt that type cases could be still further improved. After an expenditure of thousands of dollars, and months of experimenting and research, we believe we have discovered the niceties of design and construction that have been lacking. These improvements will result in increased efficiency, as will be seen by studying the illustrations. Arrange with your dealer to see these new features.



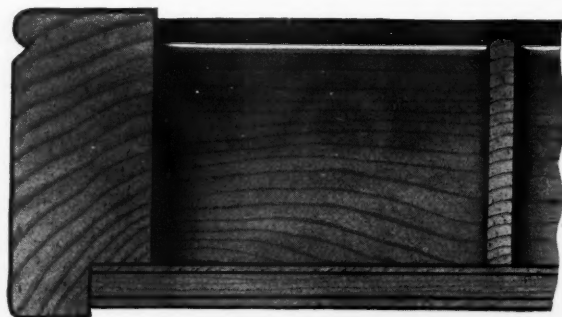
## Steel Type Case Shoes

(PATENT APPLIED FOR)

At the left we show a full-sized detail illustration of new-steel shoe. Note how the wood side and bottom of the case is kept away from the steel run at A. This absolutely prevents the wearing of the wood parts of the type case. No wood can touch any metal. In addition to preventing wear, this steel shoe reduces friction to a minimum and makes the case slide infinitely easier. Supplied on any case at a small additional charge.

## Extra Depth Cases

This is a full-sized cut of our new Extra Depth Case. Designed for printers who require storage space for larger fonts of type. Standard cabinet bodies are supplied to accommodate these cases. This case has approximately 20% more capacity than the standard depth case. Supplied with or without steel shoes.



## New Label-Holder-Pull

(PATENT APPLIED FOR)

Here is an improvement all printers will welcome. This is our No. 6070 Combination Pull and Label Holder, shown actual size. The old method of having a vertical label holder, almost made it necessary to get on your hands and knees to read the labels in the lower cases. This new label-holder-pull makes it possible to read the labels from a standing position even on the lowest case in the cabinet. Note the large label it is possible to use. It is formed from one piece of steel, and is exceptionally strong and durable. Ask your dealer to see this pull.

MANUFACTURED BY

## HAMILTON MANUFACTURING CO.

TWO RIVERS, WISCONSIN

Eastern Office: Rahway, N. J. Pacific Coast Branch: 4440 E. 49th Street, Los Angeles  
Hamilton Goods Are Sold by All Prominent Typefounders and Dealers Everywhere

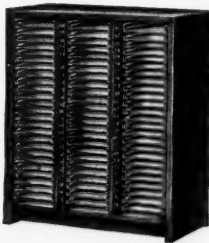
# HAMILTON CABINET UNITS



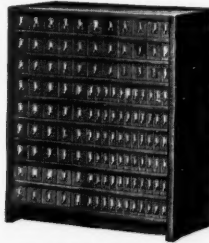
THESE type cabinet units will fit under the projection of the working tops on standard Hamilton Type Cabinets having projecting tops. The illustration at the left shows a unit on each side partially inserted under the top. These units do not increase the floor space and they greatly increase the facilities and capacity of your composing room.

All necessary materials are placed within easy reach of the compositor, eliminating unnecessary steps and saving time and floor space.

Showing How the Units Fit Under the Projection of Working Top



No. 12049 N S (Steel)  
No. 2049 N S (Wood)  
Galley Unit



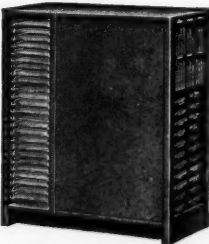
No. 12053 N S (Steel)  
No. 2053 N S (Wood)  
Sorts Storage Unit



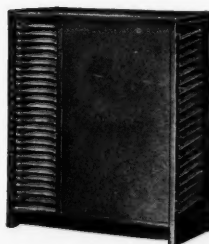
No. 12057 N S (Steel)  
No. 2057 (Wood)  
For Spaces, Quads, Quotations,  
Furniture, etc.



No. 12063 N S (Steel)  
No. 2063 (Wood)  
Sorts Storage and Galley Unit



No. 12068 N S (Steel)  
No. 2068 (Wood)  
Unit for Strip Material and Galleys



No. 12071 N S (Steel)  
No. 2071 N S (Wood)  
Galley Unit

## CAPACITY

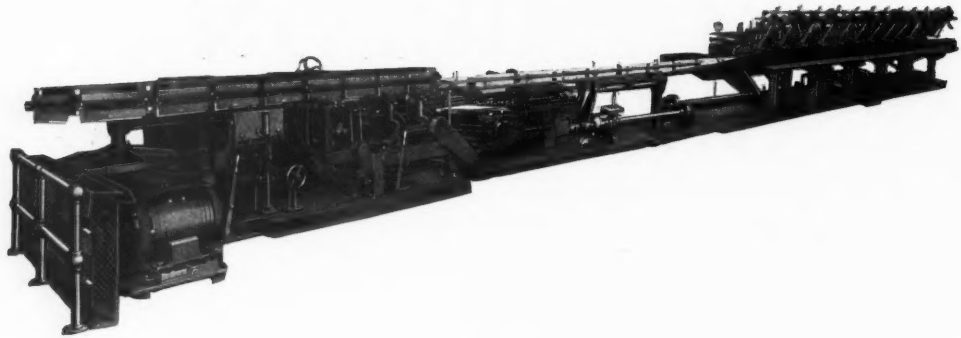
- No. 12049 N S or 2049 N S: 75 Hamilton Steel Galleys  $8\frac{3}{4} \times 13$  in.  
 No. 12053 N S or 2053 N S: 10 large sort boxes No. 13454 and 1 small box No. 13452 or 13453 on each shelf. 500 lbs. of type.  
 No. 12057 N S or 2057 N S: 20 Bins,  $7\frac{3}{4} \times 6\frac{1}{2} \times 13$  in.  
 No. 12063 N S or 2063 N S: 25 Hamilton Steel Galleys  $8\frac{3}{4} \times 13$  in. and 8 drawers each with 12 sort boxes  $3\frac{1}{2} \times 4\frac{3}{8} \times 3\frac{3}{8}$  in.  
 No. 12068 N S or 2068 N S: 25 Hamilton Steel Galleys  $8\frac{3}{4} \times 13$  in., 6 bins  $4 \times 5$  in., for full length leads and slugs. Also 11 sloping shelves for full length rule or borders.  
 No. 12071 N S or 2071 N S: 25 Hamilton Steel Galleys  $8\frac{3}{4} \times 13$  in. and 20 sloping shelves for full length galleys.

MANUFACTURED BY

## HAMILTON MANUFACTURING CO.

TWO RIVERS, WISCONSIN

Eastern Office: Rahway, N. J. Pacific Coast Branch: 4440 E. 49th Street, Los Angeles  
 Hamilton Goods Are Sold by All Prominent Typefounders and Dealers Everywhere



# A GREAT COMBINATION!

## *The New Sheridan* **GATHERER**

*Accurate Micrometering.  
Specially adapted for handling single sheets.*

## *The New Sheridan* *Rotary Counter-Balanced* **STITCHER**

*With its unique method of double stitching.*

## *The New Sheridan* *High-Speed* **COVERER** *and* **BINDER**

*New suction cover feeder.  
New cover breaker.*

## **Combined In One Unit**

### *Roller Bearings Throughout Latest Type Oiling System*

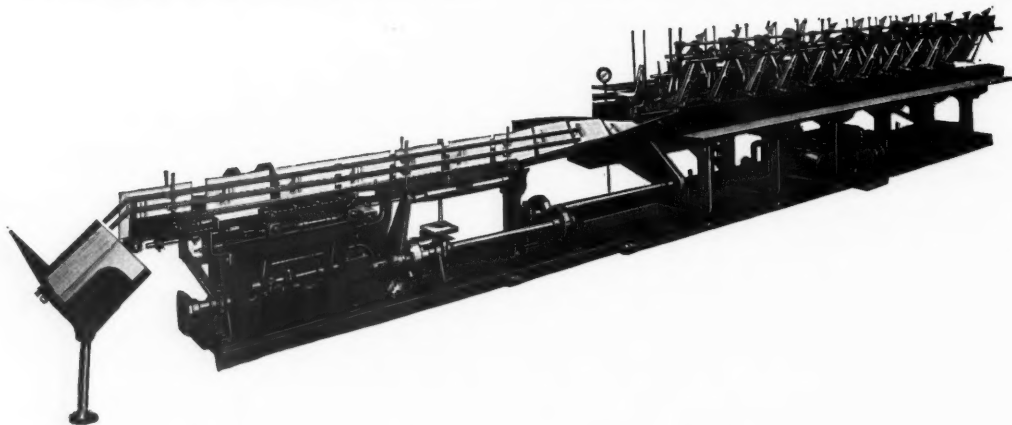
The Gatherer, running two-up, the Conveyor, traveling at twice the speed of the grippers, the Double Stitcher, stitching every other book—the product is delivered to and covered by the Covering Machine at a speed of *over 125 books per minute.*

Accurate gathering and jogging, high-grade stitching and a uniformly good covering job, guarantee a high-class product with a clean, flat back and perfectly registered cover.

## **T. W. & C. B. SHERIDAN COMPANY**

129 Lafayette Street, New York

550 So. Clark Street, Chicago



ANTON BRUEHL



# FUTURA

## THE TYPE OF TODAY AND TOMORROW

When Futura was first introduced to America by Bauer, it was instantly accepted by advertising creators as a type which unerringly expressed a baffling something they had been trying to say. It was modern, not self-consciously, but with the spare integrity of inspired design. Futura Light has the chiselled, delicate strength of a fine steel blade. The heavier variations, judiciously employed, are as perfect in their way as the sharper accents in the delivery of a Barrymore or a Chaliapin. Bauer has recently assembled from abroad the complete Futura family. Your typographer is now in a position to offer you the same Futura service as the best type shops on the Continent.

## THE BAUER TYPE FOUNDRY, Inc.

TWO THIRTY-FIVE EAST FORTY-FIFTH STREET · NEW YORK, N. Y.

BAUER TYPES are carried in stock by: The Machine Composition Co., 470 Atlantic Avenue, Boston, Massachusetts; Emile Riehl & Sons, 18 North Sixth Street, Philadelphia, Pa.; Turner Type Founders Co., 1729 East 22nd Street, Cleveland, Ohio; Turner Type Founders Co., 226 North Clinton Street, Chicago, Ill.; Turner Type Founders Co., 516 West Congress Street, Detroit, Mich.; Mackenzie & Harris, Inc., 659 Folsom Street, San Francisco, California; or may be ordered through: The J. C. Niner Co., 26 South Gay Street, Baltimore, Md.; Pelouze Printers Supply Co., 25 North Twelfth Street, Richmond, Virginia; James H. Holt Co., Inc., 261 Court Street, Memphis, Tenn.

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

FUTURA LIGHT  
OBLIQUE LIGHT  
FUTURA MEDIUM  
OBLIQUE MEDIUM  
BOLD CONDENSED  
FUTURA BOLD  
FUTURA DEMI-BOLD

**Futura Black**



*The weather at the North Pole  
can't be changed... but you CAN*

## Overcome Static Electricity Trouble in Your Pressroom

WINTER after winter you have been troubled with the nuisance of Static Electricity — troubled with unruly sheets — you had to slow down the presses, slip-sheet and hand jog. A wasteful condition that should not be tolerated!

Try the Craig gas sheet heater in your shop for 30 days. We will be glad to send it to you without any outlay or obligation on your part. The Craig Device is guaranteed to eliminate static 100%; to do away with hand jogging, slip-sheeting and offset; to permit the running of full color at full speed; to permit backing-up of sheets almost immediately. The beauty of the Craig is that it stops and starts automatically with the press *without fail*. No tape burning; no soot. Use this coupon.

CRAIG SALES CORPORATION  
636 Greenwich St., New York City

I want to accept your 30-day free trial. There is no cost or obligation.

MAKE AND SIZE OF PRESS.....

VOLTAGE..... A.C. .... CYCLES  
D.C. ....

MY NAME.....

ADDRESS.....

.....

## Reads like "Who is Who" in Printerdom

the list of users of

*The* **Craftsman**

Geared Line-up Table



**The Precision Gauge of Printing Quality  
will make easy some of the most critical  
operations in your plant**

Have you considered the mental hazard and how it affects the cost and quality of work in your plant especially in the critical operations of line-up and register?

You can make these functions so certain and withal so easy that errors in them will be practically eliminated and the work will flow so much smoother and quicker it will show favorably on the cost sheet with The Craftsman in your plant.

The savings you will be able to effect in a short time will go far toward paying for your Craftsman. Check on this.

**CRAFTSMAN**

**Line-up Table Corporation**

*Makers of the World's Leading Line-up Device  
for Printers and Lithographers*

**49 River Street, Waltham, Mass.**

**Western Office: 608 So. Dearborn St., Chicago**

**Eastern Office: 461 Eight Avenue, New York**

**IF YOU RUN SINGLE OR TWO COLOR MIEHLES YOU WILL BE  
INTERESTED IN AN ARTICLE ENTITLED, "THE FOUNDATION  
OF DISTRIBUTION" BY JAMES WEST. SEND FOR IT, GRATIS**

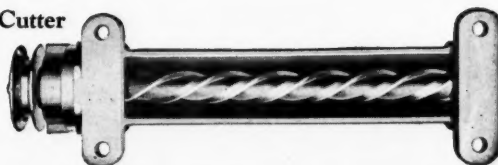
# The 3 Ortlebs

Put them **3** to work in your plant



PRICE  
**\$350<sup>00</sup>**  
F. O. B.  
ST. LOUIS

The Helical Cutter  
Exclusive  
Ortleb  
Feature



## ORTLEB CUT SIZER

Practical for Every Pressroom

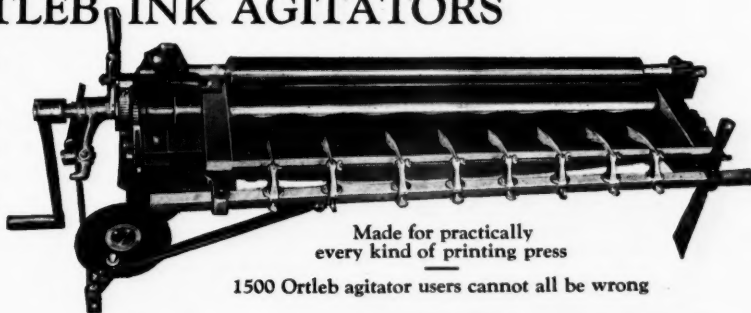
*Easily saves its own cost in make-ready*

This practical machine will keep cuts from wearing unnecessarily. The pressman can maintain an unbroken make-ready. It will minimize work-ups by reducing the resiliency of the cut and taking the "rock" out of it. It will save wear on the cut. It will do all this with the expenditure of a minimum amount of time. The pressman can now confine his make-ready to the face of the form — and *the make-ready will stand up.*

## THE ORTLEB INK AGITATORS

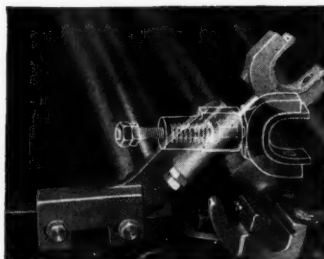
"A Mechanical Hand" in your fountain keeps the ink always perfectly mixed.

Keeps "temperamental" inks uniform in color—pushed against fountain roller so long as there is any ink in the fountain and feeding perfectly to the last without waste. There are all of a dozen reasons for using this Ortleb.



Made for practically  
every kind of printing press

1500 Ortleb agitator users cannot all be wrong

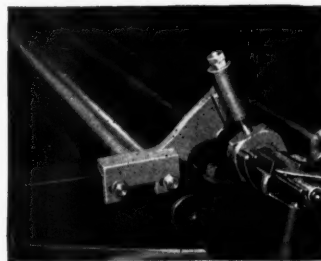


## ORTLEB DUCTOR ROLLER CONTROL

Starts Distribution Right

ONLY **\$15<sup>00</sup>**

F. O. B. ST. LOUIS



*We Serve*

## THE ORTLEB CORPORATION

2513 Baldwin Street, St. Louis, Missouri

WRITE AND SAY, WHICH ONE OF THE 3 ORTLEBS YOU WANT FULLER FACTS ON

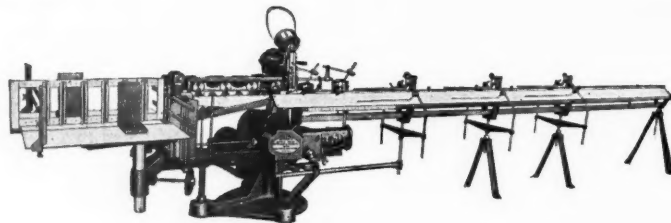
*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

# Paying a High Tribute To Rosback Stitchers

School  
and  
Library  
Bookbinding

**FRANK BROWN'S BINDERY**  
116 PORTLAND STREET  
ELEVATOR, 51 CHARDON STREET  
BOSTON, MASS.  
Tel. Haymarket 4954

Folding  
and  
Pamphlet  
Binding



F. P. Rosback Co.,  
Benton Harbor, Michigan.

Attention: Mr. F. P. Rosback.

Gentlemen:

We purchased our first "Rosback Automatic Stitcher" in May 1929 and found it such a great improvement to our business that we had another one installed in our plant with all the new improvements on June 16, 1930.

After having purchased our second "Rosback Automatic Stitcher," we are more enthusiastic than ever in regards to the use and possibilities of the machine.

We wish to express our appreciation to you and your company for the wonderful service you have given us and the co-operation you have afforded us at all times; especially so in regards to your willingness in installing all of the later improvements on your original machine.

We can gladly recommend the "Rosback Automatic Stitcher" for practically all lines of wire stitching, and would not be without these machines for even one day.

Our sincere wishes that continued prosperity come to F. P. Rosback & Company indefinitely, are expressed here.

Sincerely yours,  
FRANK BROWN'S BINDERY.  
Per

FB:FD

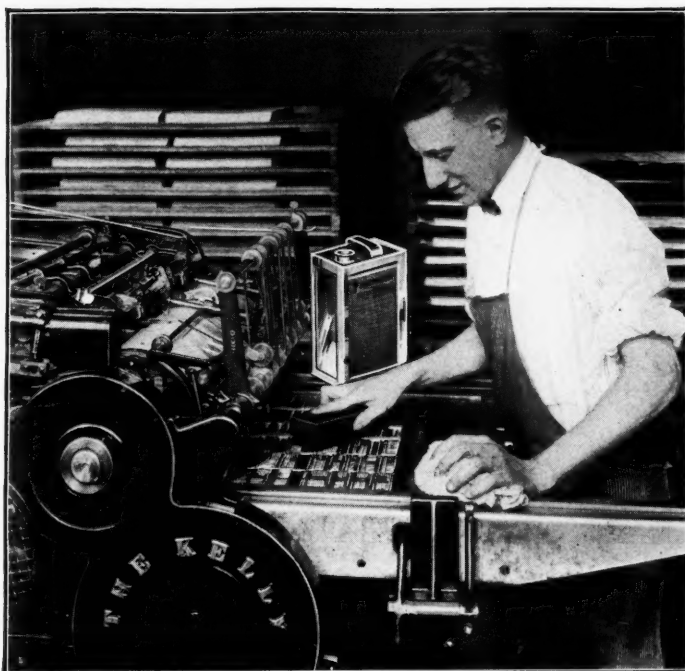
**MANUFACTURED BY F. P. ROSBACK COMPANY, BENTON HARBOR, MICH.**

ROSBACK Wire Stitching Machines  
ROSBACK Vertical Round Hole Perforators  
ROSBACK Round Hole Rotary Perforators  
ROSBACK Slot Rotary Perforators

*The Largest Perforator Factory  
in the World*

ROSBACK Special Six Multiplex Punching Machines  
ROSBACK Pony Six Multiplex Punching Machines  
ROSBACK "ROSCO" Punching Machines  
ROSBACK Automatic Confetti Machines, Etc.





## Ask any Pressman who has tried Phenoid Instantaneous Type Cleaner

Type will fill up while on the press, in spite of every care. The pressman knows that Instantaneous does a perfect cleaning job in quick time, without the type being taken from the press.

Ink will cake and harden on type in spite of constant checkups. The pressman knows, too, that Phenoid Instantaneous will take care of the worst cases, with a minimum of effort and maximum results.

This greaseless cleaner handles line cuts, half-tones, fountains, presses and all parts of the press job, with speed, economy, safety. Try this test — pour some Phenoid on white paper — look for a stain — you won't find any.

Hundreds of print shops, large and small, declare Instantaneous to be the finest cleaner ever put on the market. They have learned this by actual experience. You will agree with that opinion — send the coupon today for a trial container.

Fill out, cut out and mail this coupon and receive a free trial sample of Phenoid.

**CHALMERS CHEMICAL COMPANY**

**PHENOID**  
TRADE MARK  
**INSTANTANEOUS  
TYPE CLEANER**

**FREE TRIAL OFFER**

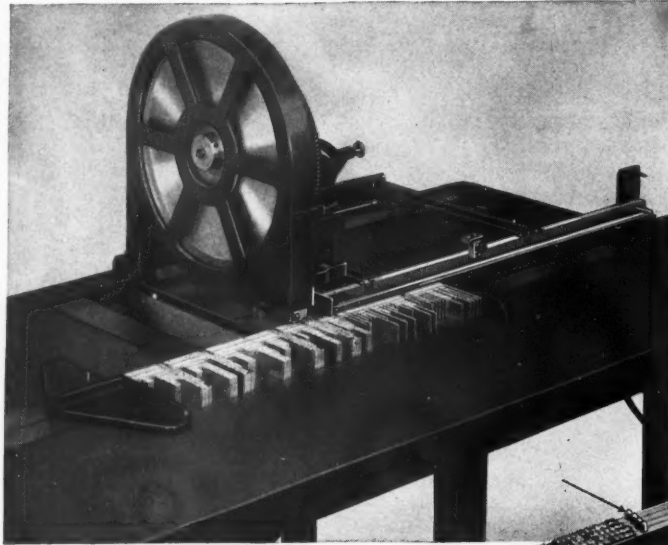
CHALMERS CHEMICAL COMPANY,  
123 Chestnut Street, Newark, N. J.

Gentlemen: Please send me entirely free of charge a generous sample can of Phenoid Instantaneous Type Cleaner.

Name .....

Address .....





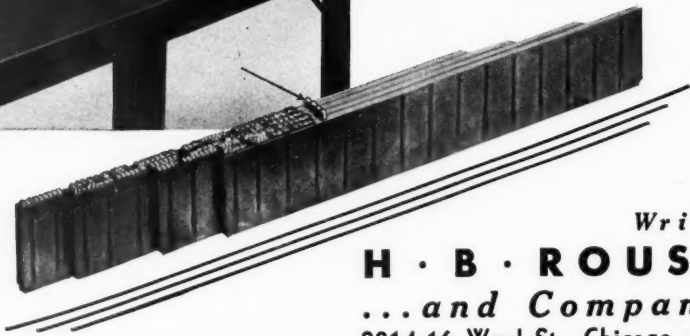
## THIS IS THE SAW

*That Cuts a Full Galley  
of Variable Length Slugs  
in Thirty-Five Seconds*

For the first time—a composing room saw with an automatic feed; a saw that aligns a full galley of variable length slugs instantly; a saw that does 20 hours' work in one! Investigate today the Rouse Band Saw!

## THIS IS THE SLUG

—with the tapered projection! Cast at the end of the type line, it is engaged by a lever, instantly aligned and brought to the saw in this position—one simple movement—quickly, rigidly, accurately!



Write  
**H · B · ROUSE**  
...and Company  
2214-16 Ward St., Chicago, Ill.



## A WONDERFUL IMPROVEMENT IN TRADE **EMBOSSOGRAPHY** MARK

**Hard, Flexible and Permanent Raised Printing**

NO SPECIAL ROLLERS • NO SPECIAL EQUIPMENT

Our new Modified Grade "A" Inks now make possible production of 100% absolutely HARD, FLEXIBLE and PERMANENT Raised Printing with your regular press rollers by the use of this patented Modified Grade "A" Inks and our Grade "A" Powders. This opens up a new era in the raised printing industry, and will be the means of additional profits and more satisfied customers for the printer who does Raised Printing work.

### SPECIAL OFFER

To convince yourself of the marvelous results which our Modified Grade "A" Inks and Powders produce, send in your order for 1 lb. of our Grade "A" Compound at \$2.50 per lb., and  $\frac{1}{4}$  lb. of our new Modified Grade "A" ink (any color) at \$2.00 per lb., (Special Prices for 5 lbs. or more.) and we will send you a license to operate our Patented Process, without charge of any kind.

We make every variety of inks and powders, quick fusing, slow fusing, etc., for every possible effect, Dull, High, Gold, Bronze, etc., which are vastly superior to any similar products on the market — in short a most complete and comprehensive line that will meet every requirement of the Thermo-graphic Trade.

### EMBOSSOGRAPH PROCESS CO., INC.

Mfgs. of Machinery, Automatics, and Supplies for Raised Printing  
251 WILLIAM STREET, NEW YORK



The Chandler & Price 34 1/2" Craftsman Cutter

# Two fine CUTTERS...

*by the builders of fine printing equipment*

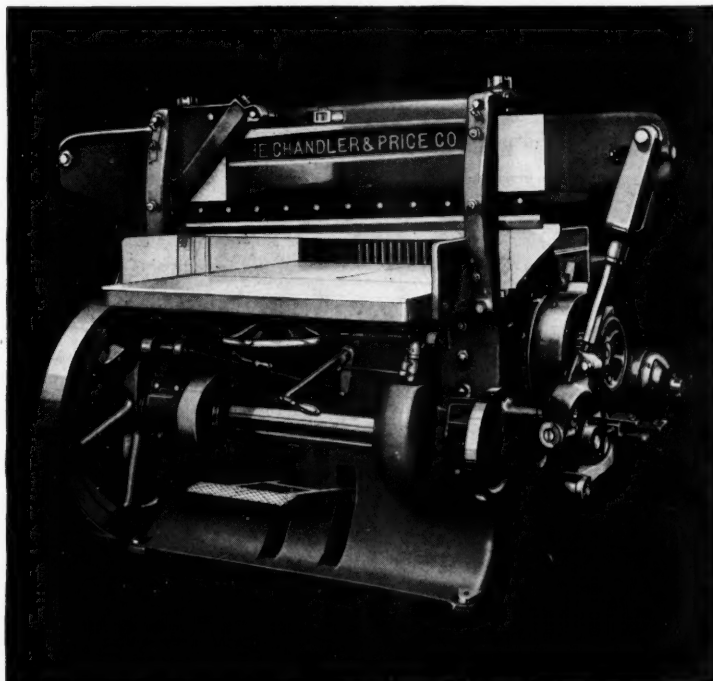
**ASK USERS** of the massive Chandler & Price Automatic Cutter or the smaller Craftsman Cutter just what the outstanding feature of either machine is, and you may get a different answer every time the question is asked.

To some, the rugged one-piece cast iron base is all important, for maximum strength and rigidity are certainly vital in modern paper cutters. Others see the three-part back gauge, so handy in those multiple dimension jobs, as the greatest advantage. Those who have had bitter experience with uncertain back gauge controls praise the Chandler & Price wedge lock which, by a two-inch movement of the lever, securely grips and holds the gauge in position by forcing a V-shaped wedge against the tongue. In every case, you will find true appreciation of the speed, accuracy and economy of these two fine cutters, designed and constructed by the builders of fine printing equipment.

Those who have a vast amount of work passing through their cutting departments choose the rugged Chandler & Price Automatic Cutter, made in 39", 44", and 50" sizes, for here is a cutter truly built to handle modern day production. It is extremely sturdy, fully automatic, safe, speedy and capable of turning out a steady flow of accurate work at low cost.

Those whose cutting is equally important, yet not in such large volume, find the Chandler & Price 34 1/2" Craftsman Cutter seemingly made to order. With many of the features and advantages of its bigger brother, this cutter has been accepted as the ideal equipment for small shops and large, handling all cutting work in some instances and acting as capable auxiliary in others.

Read of the design and construction of these cutters... see the many interesting illustrations in the booklets which will be sent on request. Address a letter or card now to The Chandler & Price Co., Cleveland, Ohio.

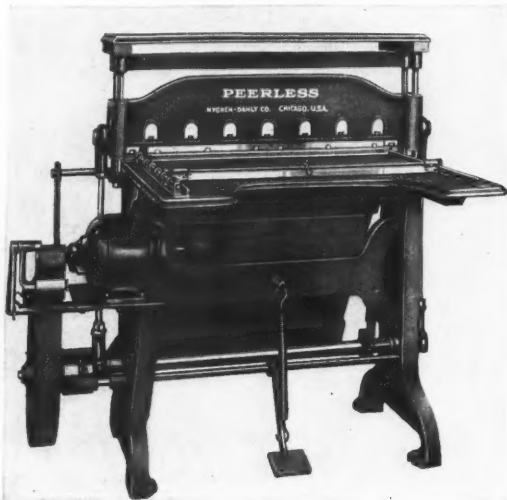


The Chandler & Price Automatic Cutter, built in 39", 44", and 50" sizes

# Chandler & Price

PRINTING PRESSES  
AND PAPER CUTTERS

# Peerless Round Hole Perforator



THE Peerless Round Hole Perforating Machine contains an Interchangeable Die Unit that can be replaced in your own plant and by your own workmen.

The unit is complete with an inlaid hardened steel die plate, a steel stripper, a steel pin holder and semi-hardened steel pins.

The machine is built with double bearings for each side of the perforating head.

Equipped with feed gauge and receiving box it has a large productive capacity at a very small up-keep cost.

We also manufacture Rotary Slot Perforating Machines, Punching Machines, Paging and Numbering Machines.

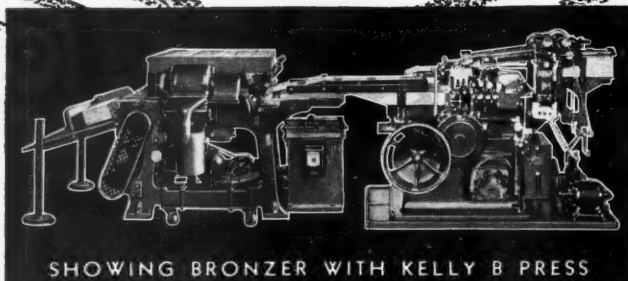
**NYGREN-DAHLY COMPANY**

218-230 N. Jefferson Street, Chicago, Illinois

## QUALITY BRONZING

**CLEAN**

**PRODUCTION**



SHOWING BRONZER WITH KELLY B PRESS

### MILWAUKEE BRONZER

Outstanding Features: — Heavy construction, portable, guaranteed to bronze and clean sheets in one operation — no loose bronze flying around — We erect and demonstrate machine on your floor. Made in all sizes. Write for prices and further details.

227 W. Mineral St. **C. B. HENSCHEL MFG. CO.** Milwaukee, Wis.

## TYPE CHART

This guide to the new advertising display faces is free. It identifies each at a glance, gives its name and the range of sizes in which it is cast. Send at once for a copy, 19x25, printed in color and bound

### CONTINENTAL TYPES

Builders of Business in Up-to-date Shops

<p>TYPES latest fashions in <b>FACES for today</b> <b>TALL faithful black</b> FEMININE, adorable, lovely, <i>MODEST violet rose flowers</i> <b>MODERN sans serif type</b> <b>FOR PRINTERS fine type</b> <b>SPARKLES with a light of</b> <b>DEMANDS</b> an ideal that <i>JEALOUS of his trade</i> <b>OFTEN</b> it calls for strength <i>IMPRESS with a greatness</i> <b>HAND CUT DESIGN</b> <b>THUNDER &amp; RAIN</b></p>	<p><b>MODERN TYPES</b> <b>BOLD &amp; legible</b> <b>CALLS to colors</b> <b>FRENCH TYPE</b> <b>SEASON for the king</b> <b>LINE</b> useful for displays <b>FIENDS debated</b> <b>CATCH the boat</b> <b>SPANISH FLAVOUR</b> <b>LEGIBLE</b>, smart and appealing <i>MUSKETS, sabers and cannons</i> <b>PICK the winner of</b> <i>Ad Copy was Glorified</i> <b>CURES HEADACHES</b> <b>THIS IS LE BIFUR</b></p>
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The types displayed have been selected from the most successful designs created in European foundries.

**Continental Typefounders Association, Inc.**  
HEAD OFFICE: 216 EAST FORTY-FIFTH STREET - NEW YORK CITY

## FREE To YOU

in metal, ready to be hung up for future reference. We will also send one to your customers if desired, but act now, because the supply is limited. So just clip this ad and mail it, with your letterhead, to us.

### Continental Typefounders Association, Inc.

216 E. 45th St., New York, N. Y.

Before you buy  
a Cylinder Press  
investigate  
Babcock's  
Fifteen Features

SEND for these  
new folders . . .

To The Babcock Printing Press Mfg. Co.  
460 West 34th Street, New York

Please send the following new printed matter:

- Babcock Features Folders, Nos. 1 to 15
- The Babcock Automatic
- The Babcock Two-Color Sheet-Fed Rotary
- Babcock Automatic-Piling Cutters and Creasers

Name \_\_\_\_\_

Firm \_\_\_\_\_

Address \_\_\_\_\_

FACTORY, NEW LONDON, CONNECTICUT  
Sales Representatives in Principal Cities

# Laureate *and* Colt's Armory Platen Presses



The LAUREATE, 14" x 22" Inside Chase

A majority of successful printers have either LAUREATE or COLT'S ARMORY PRINTING PRESSES in their equipment.

No printing machinery ever enjoyed a better reputation, or more universal approval.

Because of the variety of work which they handle profitably, LAUREATES and COLT'S ARMORIES are often the busiest machines in the plant. They pay for themselves over and over, and last almost indefinitely.

THOMSON-NATIONAL PRESS COMPANY, INC., FRANKLIN MASSACHUSETTS

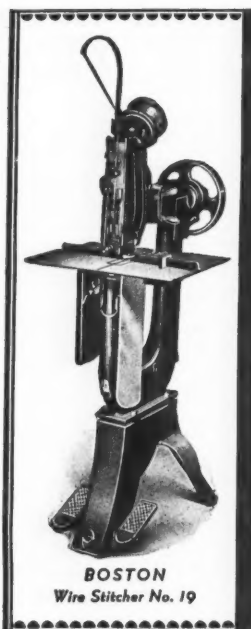
NEW YORK: 461 Eighth Avenue

CHICAGO: 343 So. Dearborn Street

AD 9

# BOSTON Wire Stitcher No. 19

For durability, quality wire stitching and continuous operation the No. 19 Boston Stitcher is unrivaled. Capacity up to one-half inch



BOSTON  
Wire Stitcher No. 19

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WHILE designed for heavy service and high speed, the No. 19 Boston also handles small work down to a two-sheet thickness. With a maximum speed of 300 stitches a minute, large output is assured. All working parts singly adjusted. Individual flat and saddle tables instantly positioned without tools. Overhead belt or electric motor drives. Wire used: No. 28 to 24 round, 21x25 and 20x24 flat. Floor space 26x28 inches, shipping weight 350 lbs., driving pulley 10 inches, one-sixth horsepower

All regular sizes of Boston Wire Stitchers carried in stock by our Selling Houses

## American Type Founders Company

Sold also in Mexico and South America by NATIONAL PAPER AND TYPE COMPANY;  
in Canada by SEARS COMPANY CANADA LIMITED, Toronto-Montreal-Winnipeg

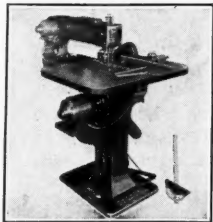
SET IN MEMBERS OF THE BERNHARD GOTHIC FAMILY

# TrimOsaw-it

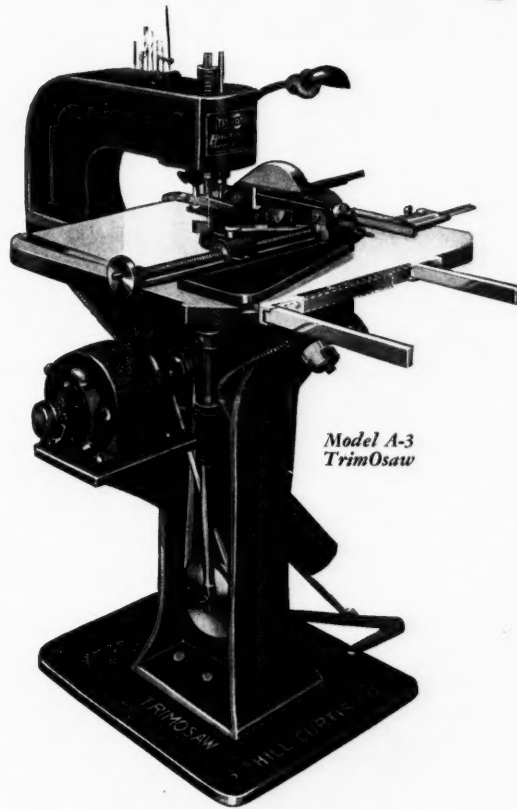
Meet the family which has been accorded  
world wide *Leadership*



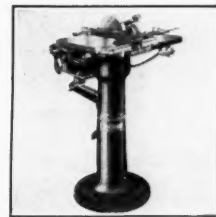
**Stereotype TrimOsaw**  
Large table—raising and lowering saw—patented saw blades—135 pica gauge—ball bearing saw arbor—double-V belt motor drive, etc.



**Diemaker TrimOsaw**  
America's finest die making, precision, jig sawing machine with drill and router, made exclusively for the boxmaker. Large table—more jig saw throat capacity—more gauge capacity—high speed spindles operated in ball bearings.



**Model A-3  
TrimOsaw**



**Ben Franklin Model  
TrimOsaw**

Saw and trim five inches of slugs, leads, rule or border to absolute accuracy. Meters 12 six-point rules at one time. Saws solid and mounted cuts and plates to point measure. Will make perfect inside and outside mortises.



**Junior Model TrimOsaw**  
The ideal machine for medium sized plants. Very fast and accurate, will make 16 six-point miters at one time. Right and left hand miters made at one time with all faces up. Large table—very accurate gauges—powerful motor.

The Model A-3 TrimOsaw is a Type  
High Planer — Router — Drill — Jig  
Saw — Broach — Mitering Machine —  
Circular Saw and Trimmer.

*Hammond Machinery Builders*  
INCORPORATED

• FORMERLY HILL-CURTIS CO. • Kalamazoo, Michigan

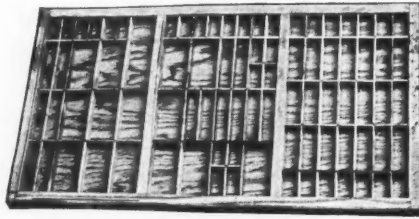
Without obligation mail us the complete story of the TrimOsaw.

Check Model  A-3 Model  Ben Franklin  Stereotype  Junior  Diemaker

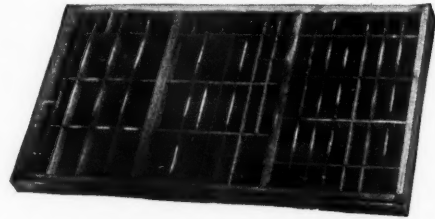
Name \_\_\_\_\_ Address \_\_\_\_\_ By \_\_\_\_\_

## TYPE CASES MAY LOOK ALIKE ~ BUT ~ there is a Vast Difference in quality

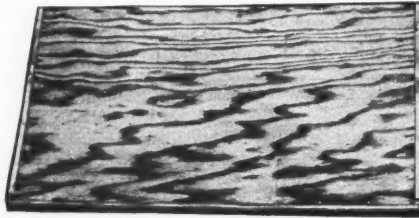
Illustrated is the condition of A Thompson Waterproof Type Case as well as that of another manufacture after three hours submersion in water



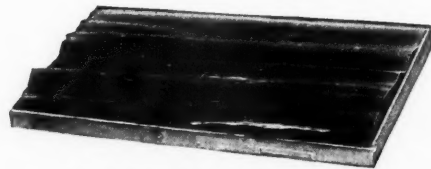
Thompson Standard Type Case — Top Side



Ordinary Standard Type Case — Top Side  
Note wrinkles in the bottom



Thompson Standard Type Case — Bottom Side



Ordinary Standard Type Case — Bottom Side  
Note nails did not hold after glue dissolved

FOR SALE BY INDEPENDENT DEALERS AND TYPE FOUNDERS THE WORLD OVER

**Thompson Cabinet Company** Ludington, Mich., U. S. A.  
MILLER & RICHARD OF CANADA, LTD., TORONTO, CANADA SOLE AGENTS FOR CANADA

## Steel Engraved

**Certificate Blanks . . . Bond Blanks  
Bordered Blanks . . . Coupon Sheets**

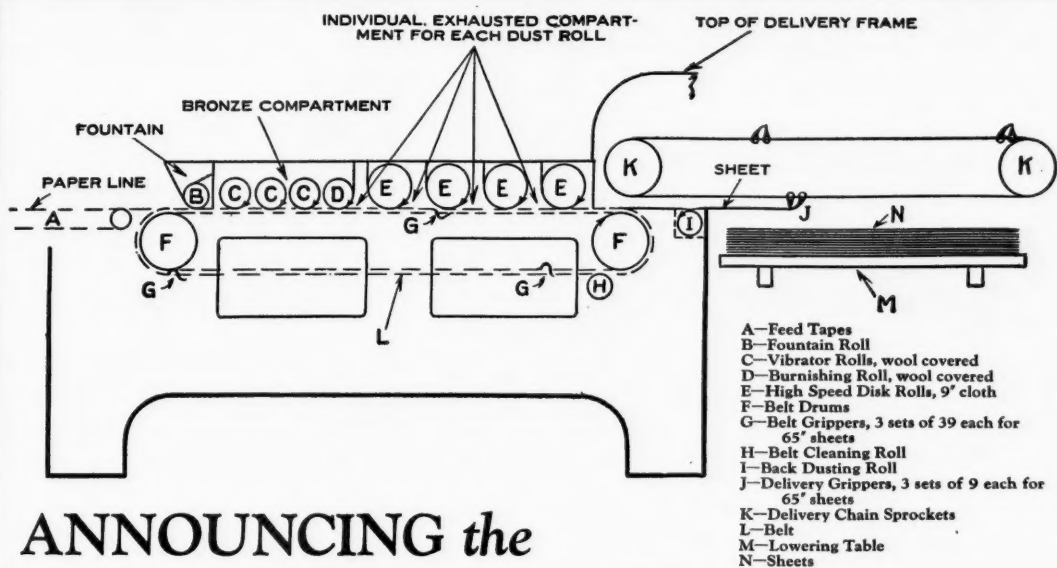
**PRODUCED** from steel plates by the regulation Bank-note process on fine Crane's Bond Paper, Goes Steel Engraved Blanks possess that rich, valuable appearance which breathes intrinsic worth, builds prestige, and inspires confidence in every issue printed upon them.

Goes Steel Engraved Blanks are carried constantly in stock, hand trimmed to register, ready for immediate shipment. *Be prepared to get your share of this profitable Bond and Certificate business. Write for samples.*

Illustrated at left (opened and folded) a distinctive Bond Design, Series 5400. Carried in stock in blue, brown, green, orange; and a new Certificate Blank Design, Series 5500, also in four colors as noted above.

**Goes LITHOGRAPHING COMPANY**  
35 West 61st Street, Chicago, Illinois





ANNOUNCING the

# Golden Arrow

## High-Speed BRONZER

In a few lines, circles and pointers, the simple drawing above shows exactly how the sheet goes through this bronzer *straight as an arrow*.

During a year of demonstration in one of the country's leading plants, this new machine has exceeded any of its predecessors in quantity of output and excelled the best previous quality of work done on a wide range of bronzing contracts.

Operated in conjunction with high speed offset, lithograph and printing presses — also with flat bed presses.

Different from any other bronzer ever put on the market by this company or any other. Sheets travel face up through the machine in a straight line and under continuous gripper control.

Nothing touches the face of the sheet except those parts of the machine which are used in the actual processing of the bronze form.

Dusting and cleaning rolls turn at a maximum speed regardless of the rate at which the machine is fed. Quality, therefore, is the same at any speed.

The sheet changes neither its course nor its level in its passage from the delivery of the press to the lowering pile delivery of the bronzer.

In this process it is coated with the exact amount of bronze desired, is also polished and then cleaned on both sides by high speed dusting rollers.

*Being fully prepared to answer any question regarding this noteworthy addition to the U. P. M.-Kidder line, we solicit your inquiries.*



**U.P.M.-KIDDER PRESS CO., Inc.**

Headquarters and Factory at Dover, N. H.

CHRYSLER BLDG.  
NEW YORK

CANADIAN OFFICE  
AT TORONTO

FISHER BLDG.  
CHICAGO

  
**10,000**  
**manufacturers**  
*invite you*

**T**WICE a year — in the City of Leipzig, Germany — the outstanding industrial fairs of the world are held. To these fairs come 10,000 exhibitors and 200,000 buyers from every important country of the world.

Among these exhibitors there are 900 firms showing the newest developments in the Graphic Arts, in books and book-making, in office appliances and stationery; 275 exhibitors of advertising, packaging and packing materials.

This is an invitation to you to visit the Leipzig Spring Fair of 1931 — to be held from March first to seventh. The fact that such a trip will prove profitable to you is attested by the fact that 95% of the American buyers who once visit Leipzig, repeat their visits. You can shop all the markets of Europe and Asia in one week's time! You need to cover Leipzig to *know that you know* what the world offers in your lines.

Every convenience is provided for your trip — both en route and while in Leipzig. Use the coupon below to secure more detailed information. Kindly indicate which lines interest you most.

### LEIPZIG TRADE FAIRS

*For 700 years the world's greatest markets*

LEIPZIG TRADE FAIR, INC.  
 11 West 42nd St., New York City

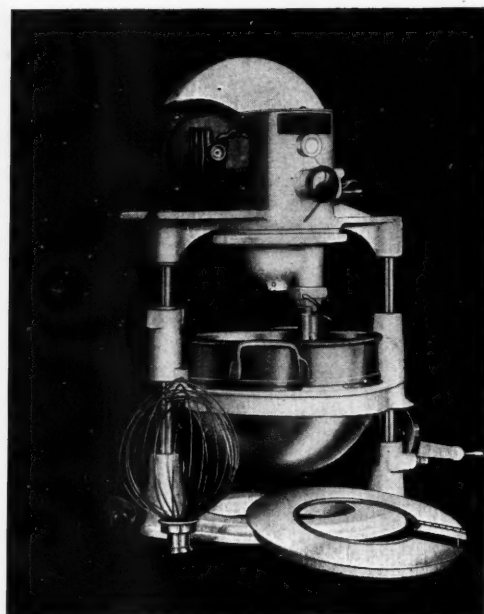
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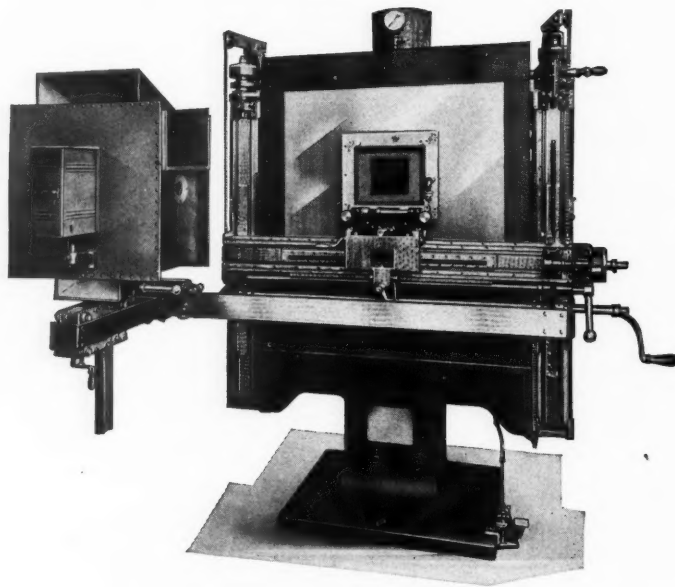
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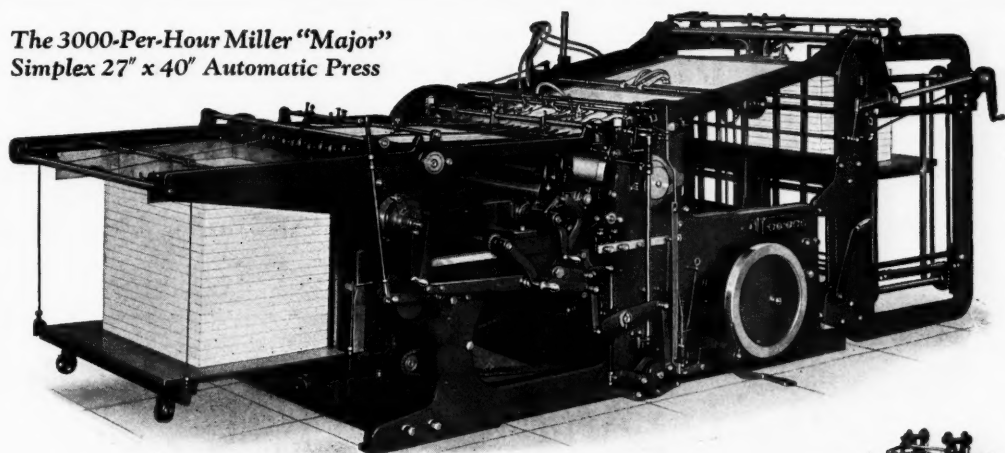
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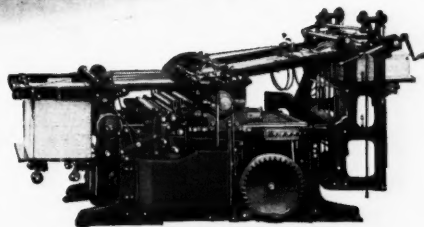
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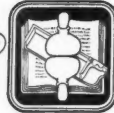
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Lanston Monotype Corp., Ltd., London

# The Inland Printer

J. L. FRAZIER, *Editor*  
M. F. BALDWIN, *Associate Editor*

THE LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD  
IN THE PRINTING AND ALLIED INDUSTRIES



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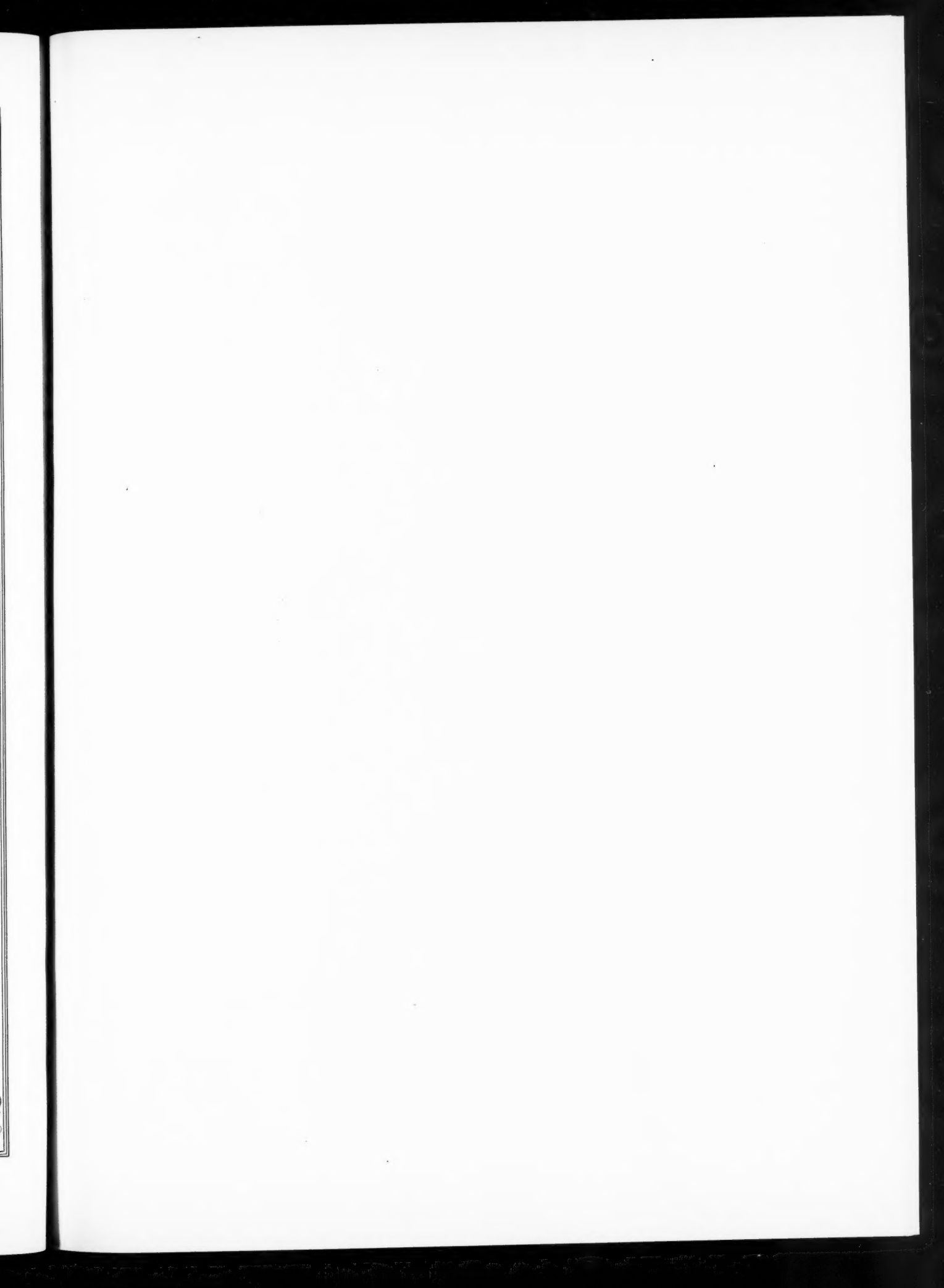
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*Impressive distinction characterizes the covers of the Rein Company publication, which in other respects as well effectively promotes the use of eighteen-carat printing and publicity service in and for many miles around Houston, Texas*



# A Serious Business Depression? No—Not for the Printer!

By MILTON F. BALDWIN

*Facts are not to be dodged. Here-  
with are offered the results of an  
investigation of business condi-  
tions in the printing industry.  
You will want this information*

FEW OF US are satisfied with the middle road. We must either be drifting on a cloud of bliss or be plunged in the depths of abysmal woe. We "do it right"—and that particularly applies to any period of business depression. If business has slumped, we manage to convince ourselves it has gone plumb to the dogs with a one-way ticket.

Certainly business in general has undergone a period of depression. But the printing industry, to judge from all the available evidence, has suffered less than any other major industry. That's something to think about, you printers who draw a long face and groan about poor collections, dearth of orders, and everything else doleful!

Of course you can speak about one or two printing plants that have slumped 25 or 30 per cent in their sales volume. But THE INLAND PRINTER can tell you of three or four firms that have *increased* their volume of sales for the first nine months of 1930 by from 30 to 36 per cent. Exceptions to the rule, you say? Yes, and so are the printing plants which are down 30 per cent. The 36 per cent instance was drawn from reports by a group of printers the poorest record of which disclosed a 20 per cent slump.

Before delving farther into the subject of sales volume, let's see whether the unemployment figures for the printing industry indicate a serious depres-

sion. Here they are. Note the following comparison of the percentages of unemployment among union printers for four months of the years 1928, 1929, and 1930, as furnished us by the American Federation of Labor:

PERCENTAGES OF UNEMPLOYED UNION PRINTERS			
	1928	1929	1930
June .....	4	3	7
July .....	5	4	7
August (not furnished) ..	..	..	..
September .....	8	7	8
October .....	5	4	7
AVERAGE .....	5.5	4.5	7.2

And thus the average increase in the number of unemployed union printers, as compared with the average for the same months of 1929, is found to be 2.7 per cent—which is hardly great enough to support the claim of a calamitous depression. The average percentage of unemployed union workers in all trades, for the same period of 1930, as disclosed by the same source of information, is 20.7 per cent. And the U. T. A. figures for the first six months of 1930 show average printing unemployment as only *one one-hundredth* greater than the av-

erage for the same period of 1929! Do not these facts seem to suggest that the printing industry has only skirted the edge of a major depression?

The table accompanying this article presents the 1929 and 1930 sales-volume percentages reported by the secretaries of printers' associations in sixteen cities. Undoubtedly the most significant feature of that tabulation is the average decrease in sales volume shown for the first nine months of 1930 as compared with the same period of 1929. A vast amount of discouragement has been displayed over an average sales decrease of 5.8 per cent—a fluctuation which is often exceeded during a normal period!

Probably a number of local associations that are not represented in this list could show excellent records for their members. Some of the associations solicited had not compiled figures on comparative sales volume and thus were not included in the tabulation. It should also be made clear that in some instances the information was necessarily drawn from an incomplete roster of members. The figures may be construed as depicting a typical cross-section of the printing industry, and as such they are impressive.

The New Orleans Typothetae ranked first with an average sales increase of 8.8 per cent for members. F. A. Berger, executive secretary, was invited to discuss the ways by which this result had been

achieved, and he commented upon the New Orleans showing as follows:

"Even our members, through hearing so much propaganda about the business depression all over the country, believed that they as a group were just as bad off as anyone else until the facts were properly presented to them. The final results of the total business done by this group of printers were a pleasant surprise.

"Indications show that New Orleans has been and still is in a better situation than most American cities of that size. Perhaps this condition is partly due to the members of the New Orleans Typothetae showing an increase in the volume of their business over this same period for the year 1929.

"We are of the firm opinion that the intensive Cooperative Advertising Campaign which the printing and allied industries of New Orleans put over during the year 1929 deserves its share of the credit for our 1930 results. Typothetae members cashed in on this campaign by taking advantage of the opportunities it afforded every printer in New Orleans, although those who are not in sympathy with organization passed it up. Many of our members at the close of this campaign continued to carry on some form of individual advertising which they had linked with it. Typothetae saw this opportunity and used it. Keener attention was given to the marketing, and a closer relationship to their salesmen resulted.

"The local Typothetae, we are proud to say, carries a very complete file of thousands of specimens of direct-mail printing, and these specimens were very much in demand by wideawake sales-

men of our members' plants. In many cases these men were shown how these ideas could be profitably used. The local Typothetae, as a special service to its members, wrote copy and made many layouts and dummies. All of this we feel sure had some part in the success we have been able to achieve.

"This group of printers, just after the close of business for the year 1929, sat in at a round-table meeting where they learned that, with a greater volume of business than the previous year, they showed no profit. This was a situation which called for an investigation. Those firms which showed a loss in this group requested the Typothetae to prepare a careful analysis of each individual case. As all of these firms operate the U. T. A. Standard Cost Finding System, comparisons were made with the U. T. A. Ratios for Printing Management. Following many meetings and conferences, many changes were made, the unnecessary expenses and the leaks were corrected, and they all determined to adhere to their cost systems more closely than before. With the help of the Ratio Book, the local Monthly Composite of Costs and Production, and also a determination to make a real showing in 1930, we have shown a gain in business of 8.8 per cent for the nine months, and have turned this volume into a very nice profit.

"Incidentally, I might say that these firms are all 100 per cent Typothetae members and realize the real value of organization. With this spirit there is no reason in the world, as the writer sees it, why these next three months should not show up equally as good, if not better."

Wichita also came through in fine shape, the report of its association, the Printing Industry of Wichita, disclosing an increase of 2.2 per cent in sales volume for the nine-month period. Gladys R. Hammon, executive secretary, throws interesting light upon the progressive activities of Wichita printers in the following comment concerning the steps taken by that organization:

"Of course you know that we in Wichita think that we have one of the best printing-trade associations in the country. The coöperative spirit among the printers here is hardly 100 per cent, but we have always felt that it was considerably above the average, based upon what outsiders tell us.

"While I think that the organization is entitled to the credit for making conditions in our local printing industry what they are, in my estimation the increase in sales has only come about because members have been progressive enough to cash in on such conditions and so direct their sales forces that they are able to make the most of their possibilities and continue to build their sales.

"Six of the ten shops reporting made increases the first nine months of this year over the same nine months of last year. It is the general consensus of opinion that commercial printing sales have suffered this year and that the volume has been balanced by an increase in direct-mail printing. Likewise, we understand that our direct-mail printers are spreading their sales efforts to take in towns in what is known as Wichita's trade territory, and this advance may be due to that as much as to any other one thing. If the truth were known, perhaps we slipped in Wichita and made it up on the surrounding territory.

"As an industry we have done some advertising in the city, in an effort to keep before the buyers of printing the importance of the industry to the city's welfare. At the present time we are accumulating the funds for another direct-mail campaign to begin around the first of the year. This will simply carry on what we started out to do some six years ago—selling the buyers of printing on the Printing Industry of Wichita and its product, and indirectly pointing to the fact that their needs can be taken care of in Wichita and that the quality of our product is equal to that of other high-class printers in the country.

Estimated Average Printing Sales Volume, January 1–October 1, 1930  
As Compared With the Same Period of 1929

CITY OR SECTION	PER CENT OF 1930 SALES VOLUME AS COMPARED WITH 1929	
	INCREASE	DECREASE
New Orleans.....	108.8	8.8
Wichita (seven months only).....	102.2	2.2
Indianapolis (six months only).....	101.7	1.7
San Antonio.....	99.5	0.5
Chicago.....	99.3	0.7
Tacoma.....	96.6	3.4
Dallas (four months only).....	96.3	3.7
Kansas City (Mo.).....	96.0	4.0
Houston.....	95.6	4.4
St. Joseph Valley (Ind.).....	94.0	6.0
Hartford.....	90.7	9.3
Columbus (Ohio).....	90.0	10.0
Nashville.....	90.0	10.0
Boston.....	85.3	14.7
Galveston.....	84.1	15.9
Montreal (eight months only).....	78.6	21.4
<b>AVERAGE</b>	<b>94.2</b>	<b>5.8</b>

"Our association believes in getting publicity on the things we do, and it is a common thing to see announcements in the newspapers of meetings, picnics, exhibits, and all other activities of the Printing Industry of Wichita.

"Another big factor in the success of our organization here has been the willingness to exchange facts and figures. With a very few exceptions we are able to obtain almost any kind of figures or information with which to serve the association. Such interchange of information clears the way for competitors to discuss their problems more freely. They do it in the spirit that what is good for their competitor cannot but prove to be of benefit to themselves.

"Of course we are no angels out here, and there is still plenty of room for an improvement. However, if we can be successful to the point of keeping the industry in such a progressive condition that the members may consider their membership as an investment instead of an expense, our courage will lead us on to attempt greater things."

The Indianapolis Typothetae was the other reporting association which "went over the top" for an increase in volume. D. A. Sweeney, the executive secretary of the Indianapolis group, indicated a 1.7 per cent sales increase.

What benefit is to be derived from a consideration of these figures? In my opinion the vital points are these three:

(1) The average printing plant has suffered comparatively little during the depression. Individual firms which have lost considerable volume are offset by the concerns which have increased their volume by from one-tenth up to one-fourth and even one-third, thus yielding a comparatively negligible average decrease in volume of 5.8 per cent.

(2) Companies suffering from sharply reduced volume may find it attributable to competitive conditions beyond their control, or to advertising, sales, or production weaknesses which need correction. Many a firm which believed in the steady maintenance of its advertising throughout this period has seen that policy amply vindicated by a sales volume which either held its own or showed a marked increase. And there are plenty of concerns which slashed or eliminated their advertising appropriations and so have suffered through their own shortsighted policies alone.

## WHERE DO WE GO FROM HERE?

OPEN season for loose talk and loose thinking on what is oracularly called The Business Situation is right now in full swing. The homely fact is, business is neither as bad as the croakers say, nor as good as the hoppers would like to believe.

Every hard-bitten realist who today sits closeted with his worries in the Front Office knows that sales are tough to get, but *can* be had.

Also, he knows that general prosperity, like a football victory, is not to be won solely by the vocal pep of the cheering section.

NO SANE man expects boom business in America to return in parade formation all on a given date, like an infantry outfit reporting for duty. There never has been a time in this or any other country when all businesses were prospering, or all were not.

Right now there are bright particular stars shining profitably in the commercial twilight, in every line of merchandise.

Melon-cutting will be generally in order when enough other concerns emulate their stalwart example, and *compel* the record sales which they now desire.

IF YOU want to hasten that day in your case, now is a fine time to supplant that idle question "How's business?" with "Where's business?" Better than that, take a good, unwishful, morning-after look at your product, your sales plans, yourself.

Is the commodity you make and hope to sell, styled, finished, priced to present needs? If your market knew the facts about it would it sell itself?

Is your selling energy out full-limit, are your sales and advertising plans extraordinarily gaged to extraordinary resistances—or are you cutting the power just as you are trying to make the hill?

About yourself, and this is far more important than you might think: Along with experience, imagination, judgment, have you a plenitude of plain old-fashioned Nerve?

If your business yields the right answer to these three simple and elemental questions, *bet on America and don't worry about where you are going from here!*

From an advertisement by *The Saturday Evening Post*

(3) Intensive association activity appears to have been a leading factor in the cities showing the best results. This period has proved beyond question the practical value of association work even from a dollars-and-cents viewpoint.

Indications are that the period of depression is over, that the upward trend has begun. But one doesn't climb a hill

by standing still. Competition is and it will be more severe; more brainpower is being matched against yours in the struggle for orders; more dollars will be spent for advertising and for up-to-date cost-cutting equipment. It's time to get under way with intelligently directed, persistent activity on the part of the printer who seeks to top that hill!

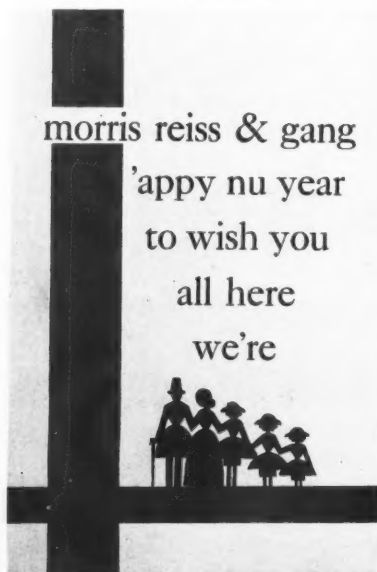
## Personality for the Christmas Card

By E. STANLEY ORRIS

A FEW years ago the only people who made use of personal Christmas cards were the notably well to do and also some business firms. Now, through the intensive selling efforts of the greeting-card houses, the greater portion of the greeting cards the postman brings on Christmas morning are of the so-called personal variety. I have observed, on the last two or three of these glorious occasions, that out of about a hundred cards at least fifty are duplications of some other card, the only difference being in the sender's name and address.

I'd rather have one card from a friend who had selected it from a counterful of other cards, and to which he had merely signed his name as "Bill," than ten from friends who had simply ordered two or three dozen from the agent who came to the door, and which are all the same, having "Mr. and Mrs. Soandso" printed at the bottom. The one who picked over a counterful of cards to find one that he thought I would like is a better friend (in the sense of expressing his friendship better) than the one who just ordered a dozen or so of a card that looked interesting to him.

The greeting-card houses have done a good thing for the printing industry in making the private individual a little more "printing minded" by popularizing what they term the personal Christmas card. But the personal greeting card



Nothing "cut and dried" about this

of this type will soon not have any personality left at all. It is rather disconcerting to have some friend send you a duplicate of the card that you sent him.

Here the wideawake printer with a bit of creative genius in his makeup can step upon the scene and bring quite a volume of card business to his shop for the month or two preceding Christmas. And the creative-printing salesman, if he takes just a little time to think about it, can secure innumerable orders for this type of work. But don't go ahead and think up a lot of fine ideas and then try to sell them to a prospective customer, for they won't be personal or



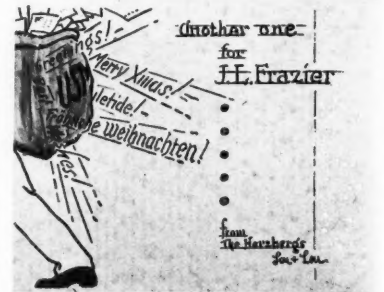
A personal card from Salina, Kansas, which shows the possibilities of the cartoon

suitable to him. They would be just as much at fault as the personal card that we mentioned in the beginning.

First analyze your prospect—find out his business, the type of person he is, his hobbies and avocations—and then create a card that will be expressive of his personality as you have discovered it to be. If you are at all good at creative work you should be able to "tickle him pink," and this means that he will come to you for another card next year, and that the friends he sent the card to will undoubtedly seek you out and have you "do" a card for them.

As an example I will describe one or two cards we did last year for people who wanted to be different and were quite willing to pay for it. One customer, a member of the younger married set, and who had had an addition to his family during the past year, ordered a folder on the front of which was a circle containing the photograph of the baby, his wife, and himself. On the inside were words to this effect: "The same old wish

but a whole lot more, for this year we are bigger and better than ever before." Another fellow's card was a rough drawing of his house with a clothes line at the side, and on the line were a dress of his wife's, a pair of trousers for himself,



Here the colors are hand-painted and the name is filled in with a pen

and some children's garments. Underneath was this caption: "Right down the line the Smiths wish you the merriest kind of Christmas."

For a chap who was an advertising salesman on a daily newspaper, we prepared a greeting card in the form of a newspaper ad, the size being about 9 by 18 inches. At the top was a caricature of the chap and below it this copy: "Greetings by Smith. This year we have in stock the largest and best assortment of greetings we have ever had. We have greetings for everyone, children, grown-ups, rich people, poor people—in fact there is not anyone we haven't a greeting for. If the greetings we have for you this year are not the best you have ever had and do not bring you more happiness and joy than any you have ever had before, return them to us and we will exchange them for others. Remember, Smith's Christmas and New Year Greetings are guaranteed to bring you health, happiness, and joy every day throughout the coming year. J. J. Smith, 801 North Avenue."

There are many more, but these will illustrate the possibilities for creative work in this field. The cards can be of every description, humorous, dignified, beautiful, or grotesque, but they can all be personal. Business firms are also fine prospects for distinctive cards.

So try it this year—but try it early, before everyone has ordered his cards. You will find that you will get a great deal of enjoyment out of the work, and can develop a most profitable amount of business just from this source.

# Operation of the Perpetual-Inventory Method of Material Control

By P. R. RUSSELL

STOCK-HANDLING or material control is one of the major problems facing the printing business. The problem increases as the volume of business increases, and in our largest plants the best brains and talent are employed to solve it. In an effort to help any plant whose present system of stock-handling is inadequate or inefficient, this article tells how a plant doing nearly a million dollars' worth of printing a year has reduced material waste to a minimum and perfected a system that effectively conserves time and money.

The material-control system in the plant in question may be called a perpetual-inventory plan because, as it is constantly maintained, it is possible to know at any time the exact quantity on hand of any item, and also to know the exact amount required and on order for an individual job. This system of material control is under the supervision of the purchasing agent. The keeping of the records is shared between the purchasing agent and his secretary, practically all of the secretary's time being required to maintain the records on stock ledger cards.

This system actually begins with the material-specifications sheet. When the quantity and kind of stock necessary for an individual job or a year's publication of some periodical are worked out by the planning department the information is recorded upon the material-specifications sheet and this sheet comes to the desk of the purchasing agent. So much paper, ink, and bindery material will be required. Then the first step is to find out how much of the required material is already on hand. The amount in stock, if any, is listed in the "Amount

MATERIAL SPECIFICATIONS				Date _____	
Requested for Job No. _____					
Name of Job _____					
Quantity _____					
Approximate Date Wanted _____					
PAPER				AMOUNT ON HAND	AMOUNT TO BUY
Quantity	Size	Description			
INK				AMOUNT ON HAND	AMOUNT TO BUY
Quantity	Color	Kind			
BINDERY MATERIAL				AMOUNT ON HAND	AMOUNT TO BUY
Quantity	Book Board	Size	No.		
Book Cloth and Imitation Leather					
Quantity	Name				No.

This form institutes the system of material control described in the accompanying text

on Hand" column (see the illustration of material-specifications sheet), and if a balance remains it is written in the "Amount to Buy" column. A purchase

order is then prepared for the quantity that must be bought.

Our attention now is centered on the stock-ledger card. Look over the accompanying illustration of it. The one illustrated is 9 by 14 inches in size and it is printed upon three-ply manila bristolboard. These cards are kept in an open-top steel file which will permit of their arrangement according to the kind of material, with each group of cards separated by an index card. A removable metal lid protects the cards against dust when they are not in use.

The first line across the top of the card is the description of the item to be recorded on the card. The second line gives its location in the stockroom. The stockroom is laid out in aisles and sections of aisles so that it is possible immediately to locate any item of stock by the notations on the second line. The

DESCRIPTION		SIZE	WEIGHT	COLOR	FROM												
STOCK ROOM		aisle	SECTION	MAK.	JAN.	MAY	SEP.										
USED ON FOLLOWING		DATE	QUANTITY	TOTAL	COM. RATE	FEB.	JUNE	OCT.									
				UNIT	APR.												
REQUIREMENTS					RECEIVED					ISSUED					BALANCE	COM. RATE	AMOUNT PAID
FOR	WHEN	QUANTITY	TOTAL	DATE	ORDER NO.	QUANTITY	TOTAL	DATE	LOT NO.	QUANTITY	TOTAL	QUANTITY	TOTAL				
		REAR	SHETS	REAR	SHETS	REAR	SHETS	REAR	SHETS	REAR	SHETS	REAR	SHETS	REAR	SHETS	REAR	SHETS

Stock-ledger card, printed on 9 by 14 bristol

third line tells the names of regular publications using a certain size and kind of stock. Opposite these lines at the top appears a section showing by totals and by months the stock requirements of publications and other recurrent work.

Naturally the production department, headed by the production manager, is keeping in constant touch with the purchasing department in regard to receiving stock ordered for the work which the production department is desirous of

room with the order. The clerk of the stock-ledger record must have an opportunity now to list on the stock-ledger card the order number and the quantity of stock required, or to compare information on the order, as the requirements for this particular piece of work may already have been listed in the requirements section of the card. The stock order will not be executed by the foreman of the stockroom unless it bears the initials of the stock-record clerk as an indication that this clerk has seen it.

Right at this point there are certain provisions which need to be rigidly and unfaillingly maintained if the system is to be effectual. The first is that the foreman of the stockroom must not, under any circumstances whatsoever, release any material in any quantity from the storeroom without a house-stock order; the second is that the order must be referred to the stock-ledger-record clerk before being filled. The accuracy of the stock records and the certainty of the exact quantity of material being in stock when it is to be issued depend on the maintenance of the system here.

The issued section of the stock-ledger card is filled from the house-stock order, and the quantity of stock issued must be deducted from the balance indicated as being in the storeroom. If accurately

REPORT OF STOCK RECEIVED						
AISLE _____		FROM _____		NO. _____	PUR. ORDER NO. _____	
SECTION _____				DATE _____		
QUANTITY REAMS	SHEETS	SIZE	WEIGHT	COLOR	DESCRIPTION	
		X				
		X				
		X				
		X				
		X				
		X				
		X				
		X				
		X				
		X				
		X				
		X				
		X				
		X				
		X				
		X				
		X				
		X				

DELIVERED TO DEPT. \_\_\_\_\_

ENTERED ON LEDGER BY \_\_\_\_\_ PRT. \_\_\_\_\_ EXP \_\_\_\_\_ RECEIVED BY \_\_\_\_\_

Form used by stockroom foreman in recording arrival of material

Note the four general headings: "Requirements," "Ordered," "Received," and "Issued." Information to fill the requirements section is obtained from the material-specifications sheet already described as coming from the planning department to the purchasing department. In the first column of this section, which is headed "For," appears the order number under which the work is to proceed through the whole plant. It is frequently necessary to write the name of the book or title of the order in this column to keep a ready identification at hand.

The second section is the "Ordered" section. In this are listed the order number, date, and quantity necessary to be ordered to meet requirements. The purchase order for stock required and not on hand is issued, and the order is in due time received. The shipment must be delivered to the foreman of the stockroom, who makes out the report of stock received (see the upper illustration), which also shows in addition to description, quantity, etc., the section and aisle in which he is placing the stock.

The information from the report of stock received, coming to the desk of the purchasing agent's secretary, must be transferred immediately to the "Received" section of the stock-ledger card, and we are now ready to issue the required amount of stock for the job.

pushing. For that reason the production manager is immediately informed when any shipment of material is received.

The next step is the issuance, by the production department for the foreman of the pressroom or bindery, of a house-stock order, or requisition, as it is commonly termed, for the amount and kind

HOUSE STOCK ORDER									
Job No. _____		—No. _____		Job No. _____		For _____			
Requisition is hereby made for stock as indicated below, to deliver to _____ Dept.									
If stock is supplied by customer, state "furnished"									
QUANTITY REAMS	SHEETS	SIZE SHEET	RM. WT.	COLOR, GRADE, ETC.	FROM WHOM	CUT TO SIZE	FOR OFFICE USE		
		X				X	TOTAL POUNDS	PRICE	AMOUNT
		X				X			
		X				X			
		X				X			
		X				X			
		X				X			
		X				X			
		X				X			
		X				X			
		X				X			
		X				X			
		X				X			
		X				X			
		X				X			
		X				X			
		X				X			
		X				X			
		X				X			

Wanted: Date \_\_\_\_\_ Delivered \_\_\_\_\_ Stockman \_\_\_\_\_

Ent'd Stock Record \_\_\_\_\_ Deliver as above: Date \_\_\_\_\_ 10 \_\_\_\_\_

Ent'd Job Summary \_\_\_\_\_ Foreman \_\_\_\_\_

Memo: \_\_\_\_\_

Requisition upon stockroom for paper to be delivered to pressroom or bindery

of stock necessary for the work. This house-stock order goes from foreman to pressman with his "instructor," or instruction form. The pressman must then bring this house-stock order to the stock-ledger record before going to the stock-

kept, it is possible to refer to this "Balance" column and see just what quantity of any item is on hand at any time. However, no quantity of stock ordered is included in the "Balance" column until it is received. Ream or quantity price

appears in the "Cost Rate" column immediately at the right of the "Balance" column. "Amount Value" is determined by multiplying the quantity by the "Cost Rate." This column is not usually maintained except at inventory time.

By the perpetual-inventory system it is possible at any time to refer to the stock-ledger cards and learn the exact amount or quantity of any item of material regardless of the volume of material used in the plant. This information includes, as indicated, the quantities required and the amounts ordered as well as stock in the storeroom. Such ready information is invaluable to the purchasing agent, production manager, planning department, and to the superintendent, and it provides a check against materials that avoids delays in production involving the reputation of the printer for service and usually a monetary loss.

Still one more fundamental virtue of this system of material control is the reduction of waste in ordering and handling. The amount of "overs" allowed on each job is fixed by the production manager. The pressman gets no more than his requisition calls for, and the foreman of the stockroom must be exact in his count of stock or else answer for a shortage at inventory time. Naturally he exercises utmost care in his duties—the result being a minimum of waste in materials and no more promiscuous outgo of material from stockroom without requisition. The constant watch on material required in this system results in more careful handling of material in the stockroom, so that fewer sheets are damaged by dirt, sunlight discoloration, etc. Better care is exercised in handling of bindery materials, and the waste on ink is considerably less.

Any user of paper or other materials understands how the cost of materials may be reduced when sufficient time is available for securing the materials. There are many opportunities to save money by getting the correct size or weight of sheet to cut without waste, or to obtain material that must come from the paper mill. One big plant, according to the estimate of the superintendent, saved \$27,000 in one year after this material system was put in operation, in addition to speeding up production in the plant. In times past it has occurred that a job would be ready for press, with the form locked and on the stone, before

somebody made the discovery that the paper hadn't been ordered and must be sent from St. Louis—meaning a delay of four or five days. Such a thing doesn't happen under the present system.

Another fundamental feature of the perpetual-inventory system of material control is the way in which it facilitates and makes possible an accurate annual inventory. In fact, annual inventory un-

**Inventory February, 1930**  
No. \_\_\_\_\_

---

**Inventory February, 1930**  
No. \_\_\_\_\_

**Description** \_\_\_\_\_

**From** \_\_\_\_\_

**Size** \_\_\_\_\_

**Color** \_\_\_\_\_ **Inventory** \_\_\_\_\_

**Floor** \_\_\_\_\_ **Aisle** \_\_\_\_\_ **Section** \_\_\_\_\_

<b>Date</b>	<b>Req. No.</b>	<b>Quan.</b>	<b>Bal.</b>	
_____	_____	_____	_____	
<b>Date</b>	<b>Req. No.</b>	<b>Quan.</b>	<b>Bal.</b>	
_____	_____	_____	_____	
<b>Date</b>	<b>Req. No.</b>	<b>Quan.</b>	<b>Bal.</b>	
_____	_____	_____	_____	
<b>Date</b>	<b>Req. No.</b>	<b>Quan.</b>	<b>Bal.</b>	
_____	_____	_____	_____	

**Unit price** \_\_\_\_\_

**Quantity to Post on Ledger** →

**Quantity shown on Ledger** \_\_\_\_\_

**Remarks** \_\_\_\_\_

\_\_\_\_\_

**Taken by** \_\_\_\_\_ **Checked by** \_\_\_\_\_ **Posted by** \_\_\_\_\_

By the use of this card, which is described below, the annual inventory of materials is tremendously simplified for this plant

der this system is nothing more than a stock check of the stock-ledger-card records. This check is taken with the inventory card shown in the illustration. This card is 6 by 10 inches, printed on two-ply bristolboard. The form remains the same, but for convenience different colors can be used for material for different departments. It is probably better to have a white card for paper and inks and a blue (or any other color) for bindery-department material.

Enough inventory cards are issued to each department of the stockroom to provide a card for every item of stock. These cards must be accurately filled in, giving description, size, color, and its location in the stockroom. This must be done by the foreman of the stockroom or some other dependable person. These cards are issued by their serial numbers, every card not used being returned. The purchasing agent has a record of the numbers issued to each department, and all numbers must be accounted for.

When the foreman of the stockroom reports that all cards are filled and attached to or left with the item they describe, then the purchasing agent is all ready to superintend the "tag-pulling." There is a line of perforation across the top of the card in between the headings and the card numbers. When the card is torn along this perforation, a stub is left bearing the duplicate number of the inventory card. The larger section of the card, bearing the description, size, etc., is gathered with others and sent to the purchasing office for comparison with the stock-ledger records and for compilations which are prepared there.

Since the placing and the filling-in of the inventory cards may require several days, provision must be made for taking care of all the stock issued during this period. In place of indicating the withdrawal of stock on the ledger cards, such transactions are recorded on the inventory card on the lines reading "Date. . . Req. No. . . . .Quan. . . . .Balance." Thus, when the tags are ready to pull, the balance after the final transaction recorded will be taken as the correct stock-inventory balance.

These cards must be sorted out into the different divisions of stock inventoried. They are rearranged numerically to see that no card has been overlooked in the "tag-pulling." If any number is missing, somebody is dispatched to the stockroom immediately to locate it and bring in the missing card.

Clerical work is necessary on the inventory cards. After being checked over and the quantity verified, the quantity figure is written in the oblong in front of the arrow. Then the inventory cards are compared with the proper stock-ledger cards, and the quantities on the ledger cards are inserted immediately underneath the oblong in which appears the inventory balance. If these two figures are the same, then the card is passed on for the present. If there is a discrepancy between the amount on the inventory card and that on the stock ledger card, this difference must be adjusted if possible. Both cards are rechecked for errors. If no errors are found, then the stock must be recounted for a possible mistake in the first count. This process will adjust at least 90 per cent of all discrepancies in the two records.

When the inventory cards are finally passed then the date of the inventory

and balance shown are recorded in ink on the issued section of the stock ledger card as a permanent record. This then becomes the accepted balance for the beginning of the new year. Using the proper unit prices, the quantities on the inventory cards are listed, totals computed, and stock-inventory totals obtained. The inventory cards are then filed with a view to possible reference during the succeeding year.

A by-product of the inventory is the purchasing agent's list of odd lots and odds and ends of material revealed by the inventory. An effort is made by the planning and production departments to make use of items on this list.

This system of material control is at least worth an investigation by every printer. It is simple, practical, and adjustable to the stock-handling requirements of a plant of any size.

### Are Benzol Vapors Poisonous?

By GUSTAV R. MAYER

Many processes depend on the rapid evaporation of a solvent for their successful application in an industry, and rotogravure is in this class where the ink requires drying sufficiently in a few seconds to prevent it offsetting or soiling as the cut and folded printed pages are delivered from the high-speed newspaper gravure press. Benzol is the solvent generally employed to mix with the ink, for which purpose it has proved quite satisfactory, the one objection to its use being the poisonous effect of its vapor on some pressmen where these vapors are present in large quantity in the gravure pressroom. Dizziness and pains in the region of the stomach are the most common symptoms in Europe, and some persons working under these conditions are afflicted with painful skin eruptions.

Toluol and xylol have been suggested as substitutes for benzol, but as these belong to the same family there is some doubt as to whether or not the vapors from these solvents will be harmless to those working in rooms containing large amounts of such vapors. From the references appearing in the German trade journals it is evident that German companies are experiencing some difficulty due to benzol vapors in their rotogravure pressrooms, and the single preventive they have found effective is the installation of thorough ventilating systems in

their pressrooms to carry out the benzol vapor and bring in fresh air, thus removing the evil at its source.

Benzol has been used as a solvent for many years in photoengraving, and, as the quantity utilized is small compared with that used in rotogravure, there is very little cause for alarm here, as the air in the rooms in which it is used does not become saturated with the vapor.

Among the hundreds of photoengravers with whom the writer is personally acquainted, not one has experienced any injurious effects from benzol vapor. The writer almost passed out in a rotogravure pressroom in which the air was saturated with this vapor, and yet he is not affected in any way when using benzol where there is plenty of fresh air supplied by efficient ventilation.

## A Publisher's Bonus Plan

By HARRY S. PORTER

MOST printers and newspaper men of the country are familiar with the story of the Oklahoma daily which was forced into bankruptcy through the acquisition of too many readers. This tale is exactly the opposite, dealing with the success of a company which insisted on giving away its profits and yet succeeded to such an extent in a financial way that the amount handed out each year has increased many times over.

The Garden Island Publishing Company occupies a unique position in the printing and publishing business of the country. It is the farthest west of any newspaper published in the possessions of the United States, and is the only publication in English on the island of Kauai in the Hawaiian archipelago. Its cosmopolitan crew embraces many nationalities: American, English, Korean, Hawaiian, Japanese, Chinese, Filipino, and Portuguese, all on an equal footing and molded into a smoothly working organization which handles the firm's work with dispatch and accuracy.

Founded twenty-five years ago by a tramp printer who had served with the American forces in the Philippines, the Garden Island company has had a romantic career. The earlier years of its existence did not establish it as a money-making enterprise, due in large measure to the unquenchable thirst of the early founder for the "oke," or native whisky, but following his withdrawal from the firm and the appointment of a manager from the mainland the company gradually assumed an important place in the business activities of the island.

Following a disastrous fire that completely wiped out the plant a stock company was organized and the capital stock quickly subscribed for by the wealthy

sugar-plantation owners of Kauai. Today the capitalization of the company is \$25,000, with a fixed dividend of 12 per cent. All earnings above the dividend and replacement fund are distributed to the employes, and these earnings have averaged during the past five years from 8 to 14 per cent, based upon the yearly earnings of the individual employe.

This bonus system, as conducted by the Garden Island Publishing Company, has proved a success. The employes look forward each year to receiving their annual "present" from the company, and have come to count on it to clean up accounts contracted during the past twelve months. Many mainland publishers have written regarding the plan and have requested details concerning the distribution of the bonus and the effect it has had upon the personnel of the Garden Island Publishing Company.

To state that the bonus system produces loyalty would be but stating an obvious fact. Members of each department vie with each other to keep down operating expenses, realizing that each dollar saved in overhead and spoilage means that much more in the "bonus pot." During the past two years only one spoiled job mars an otherwise spotless production record—a real tribute to the employes' sincerity and efficiency.

Inquiries for positions are received frequently, but owing to the present system labor turnover is negligible, most employes having many years of service to their credit. The Garden Island concern occupies a unique place in the publishing business of America, and the bonus plan has produced prosperity not only for the workers but for the company as well. Officials and employes expect this year's bonus to be 20 per cent.



# Proposed New Postal Laws and What They Mean to You

By WALDON FAWCETT

TO BREAK to printers the news that one more shakeup of postal policies is in the offing is to provoke sighs and grumbling, if nothing stronger. For in recent years it has appeared that the unfolding of Post Office Department history has been presented to mail users and the printer-outfitters as one darned thing after another. There has been no such thing as the status quo, or fixed order. For example, it was but just a few years ago that the increase in the rate on third-class mail jolted every distributor of house-organs and other mediums of direct-mail advertising. Later came the injection of a wholly new factor in the form of C. O. D. postage, and business-reply cards and envelopes.

Not merely in the case of the impending readjustment, but under all circumstances, printing and its allied industries have a double stake in every revision of the postage price list. Just for one thing there are, for the operator in the graphic arts, the direct consequences that come to every buyer of mail service when fees and scope of service are overhauled. For another thing there is the even more serious effect upon the printer's business of the harmful influence which the new deal imposes upon everyday buyers of printing. A boost in postage fares is to the advertiser by mail what a drastic increase in freight rates is to the shipper.

It is no reflection upon the politics of the industry to say that, as a rule, printers are powerless to prevent the postal upheavals that come at irregular intervals. The clearest illustration of this is found in the fact that, despite the lobbying done by publishers of newspapers and of other periodicals, they have not been able wholly to stave off the increase of second-class postage rates. And it is an open secret at Washington that the

*The eyes of printers and of publishers focus on Washington. Impending rate increases, with other changes in postal regulations, are of urgent importance to the serious reader of this publication. This article authoritatively analyzes potential changes and their significance*

free-in-county privilege is in some danger, and likewise the traditional concession in rates to educational and religious publications, etc. If power be lacking in the printing sector to deflect the shocks of perennial readjustment, at least the printers may find some satisfaction in the knowledge that by ingenuity and resource they may find for themselves a means to circumvent what appear at the first glance to be truly threatening consequences of postal instability.

This is a theme which is appropriate more than ever in the hour that is striking. The switch in postal fashions which is just around the corner may be more revolutionary for printing interests than anything which has appeared since the inauguration of the domestic parcel-post system. Inventive thought and energetic adaptability to changed conditions will be in order if the printing industry is to "alight on its feet." But, far from predicting chaos, expert observers who are gifted with vision insist that not merely may the printers discount the threatened postal upheaval, but they may actually turn the upset to their own profitable account through the increased volume of business they should be able to secure from old and new customers.

By way of scouting, let us have a look at the why, when, and wherefore of the plotted sensation. At the bottom is the inevitable and nagging deficit (actual or merely bookkeeping, as you prefer!) in the revenues of the Post Office Department. The postal service has been perpetually in the red for years, and this gap between income and outgo has been the inspiration of every increase in rates and fees which has been imposed. With franking privileges unabated and with the Post Office Department imposing no charge for the service it renders to other branches of the Government, it is only logical that the annual deficit should continue to grow. What amounts to a subsidy to air mail has helped. The void between receipts and expenditures is rapidly mounting toward the immense sum of \$100,000,000 annually. The strictly postal deficit (cutting out all non-postal services) is more than half that amount. If Congress grants the plea for a forty-four-hour week, longer vacations, and increased sick leave for all postal employees, there is no telling what heights will yet be scaled by the annual shortage which must be covered by taxation.

The outlook for the finances of the Post Office Department might well give pause to the most complacent of political appointees. To Walter F. Brown, a business-trained postmaster general in an avowedly "business" administration, it has struck terror. The result is that he will lay before the national legislature, during the winter of 1930-1931, what appear to most onlookers to be drastic remedies. Foremost among these is the proposal to mark up by 25 per cent the rate on first-class postage—increasing the fare on letters and other sealed communications from two to two and a half cents for every ounce.

Perhaps no useful purpose would be served by extended recital here of the facts which the postmaster general summons in his justification of the proposed jump in the first-class tariff. Summarized, they are as follows: (1) The fact that, save for the emergency surcharge during the World War, there has been no change in the first-class charge since 1885. (2) The parallel that since 1916 there has been an increase of 82 per cent in the second-class rate, an increase of 21 per cent in the third-class rate, and an increase of 10 per cent in the parcel-post rate. (3) The computation that, to keep pace with the shrinkage in the purchasing price of the dollar, the first-class rate should now be three and a half cents an ounce. Most shocking of all, the postmaster general demolishes the tradition that first-class mail at the present rate not only pays its way but returns a profit. He says that faulty accounting painted that rosy picture, and that, considered on its own, first-class mail is not even self-sustaining.

If, for the sake of argument, we accept the indictment of first-class mail as a loser at the present rate, there remain two practical questions: Can Congress be persuaded to okay the price advance in the face of the opposition of numerous commercial bodies, trade associations, etc.? And, if so, what is the printer going to do about it? As to when, if ever, Congress can be brought to the sticking point, anybody's guess is good. The answer for the printer lies to some extent in the field of speculation or conjecture. Withal, it appears to be a situation in which foresight may be richly rewarded, with the further consolation that a business-building purpose may be served by a study of mailing strategy, even if the first-class inflation never comes to pass.

Professional business forecasters, who have been analyzing the postal clouds, assume that a primary reaction to an increase in the first-class rate would be an increase in the quantity of third-class mail. If any sense of dignity restrained some erstwhile users of first-class mail from switching to circular mail it might yet allow them to make increased use of cards—postal cards and private mailing cards, which save the advertiser's face by change of medium. Whether this supposed expansion in third class would constitute a net gain for the commercial printer would depend on whether or not

the transfer to third class were made to the accompaniment of larger editions.

Where the printer stands to recoup or gain most emphatically by a higher first-class rate is in its inspiration for full-weight utilization. Under conditions at present many advertisers who have been circulating form letters and other advertising communications under seal have not been at particular pains to see to it that each outgoing envelope carried the full allowance of paper baggage to which it was entitled by the red stamp. Postal officials agree that a startling showing would be made were it possible to compute the aggregate loss each year to the mail users who heedlessly short-weight themselves in their purchase of postage, particularly first-class postage.

If mail users can be brought by a heavier tax upon first-class carriage to sense the loss of opportunity in the units that do not tip the postal scales, the result must be to increase apace the demand for envelope stuffers and printed enclosures of one kind and another that go out on their advertising missions virtually as "deadheads," since the postal fare has to be paid in any event. This go-the-limit persuasion would be opera-

tive not only in the case of direct advertising but no less potently in the case of mailings of monthly statements of account, replies to routine correspondence, announcements as to seasonal openings, special sales, etc. With weight going to waste at a stiffer charge, impulse will be quickened to add enough inserts to get all the bulk that is allowed.

Given a certain amount of encouragement by the printers, a higher first-class mail rate might be the means of ushering in a new era of joint mailings under seal. This is an age of mergers and cooperation in all lines of business, as a means of cutting costs. Why not apply the same principle for the purchase of postage? Individual merchants may not envision the possibilities of team play in high-class circularization, or, if they do, may be at a loss how to enlist the requisite number of pool members in the non-competing lines. The printer obviously is in an admirable position not only to do the preliminary missionary work but to provide the get-together agency which will bring into association those patrons which might profitably be parties to an adventure in consolidated mailings. Experience in quarters where the scheme has been tried indicates that the collective or community mailing programs enlist not only the habitual advertisers who desire to keep down costs but a certain proportion of new advertisers who could never be induced to make a plunge single-handed.

It is a foregone conclusion, says every sharp-eyed bystander, that any lift in the fare for first class will do more than anything that has gone before to ginger up advertisers' mailing lists. Continuous revision of lists will be in order for the purpose of concentration on live names. And, because first-class postage, with its facilities for the return of undeliverable mail, affords the best type of machinery for day-to-day automatic revision, it follows that the increase in an advertiser's budget for first class may spur him to a corresponding indulgence to his printer to the end that his mailing list may be always 100 per cent efficient. The mail user who is swayed by these different points will, for one thing, require on outgoing items a return card that will insure prompt return if undeliverable. If he follows the latest approved practice he will also empower his printer to provide, on every cover, a schedule of the

#### RIGHT OFF THE FIRE!



A combination letter-broadside used for its own advertising by The Vase Press, Limited, Thrapston, England. The "hot" idea was carried out thoroughly by the singed edges and a liberal use of bright red, which was employed for the triangular corner and the vase and in a border on the center spread

most frequent causes of non-delivery, to the end that the postal employe who is sending back this waif can check the cause—death of the addressee, change of name, removal to new address, etc.

While we are on this phase of the general subject it is worthy of remark that an increase in the first-class rate is not the only prospective postal innovation which is plugging for more printing on mail travelers. The proposal to charge for directory service on insufficiently or inaccurately addressed communications will do its bit to make buyers of printing more detail-conscious. At first glance it might appear that the sole cure for the short-addressed items was in the mailing list. Not so. Many letters are held up in delivery because business firms, through a fatal vanity, or in an effort to impress correspondents regarding their supposed prominence in their respective communities, refrain from providing a street-and-number address on all their printed matter. The result is the mass of mail addressed only to city of destination. The prominent and long-established business houses can "get by" with it. Countless smaller firms and new concerns may be penalized if the directory service must be paid for as extra. Printers will be afforded a new talking point against permitting the present fad for "slenderizing" to enter copy policies.

For several years past the officials of the Post Office Department have been riding hard two hobbies that have irked some mail users, as being hobbles upon their freedom of action, but which nevertheless are indirectly beneficial to the commercial printers. The first of these two crusades is the determined effort to drive from the mails all undersized and odd-shaped envelopes. The purpose of the Post Office Department is frankly utilitarian. Freak envelopes will not negotiate the canceling machines satisfactorily, nor tie safely in bundles. Official pressure for full-size covers encourages the use of larger printed surfaces.

In the same roundabout way there is a crumb for the printer in the department's drive to restrict the amount of printed matter, other than return cards, on the face of an envelope. The plea is that a multiplicity of inscriptions confuses postal employes operating at top speed and perhaps under poor light. Not scorning the motive, the result of this departmental propaganda has been to

hasten for advertisers the discovery of the potentialities of the envelope's reverse side. The address card on the flap, which is now so common, is only a mi-

★ ★ ★ *A Copy Idea* ★ ★ ★



**All's fair, it seems, in love and war, hash and printing. Alas that so much present day printing is but rape of virgin paper! Admiration of choice printing is not pre-empted by the "bong-tong" or the "hupper succles." It is an unquenchable impulse as much in "hoi polloi" as in "hoi aristoi." Let your printing be something that is read and re-read and it may be, re-re-read.**

Text of two pages from *The Format*, publication of Keiser & DeBarger, of New York

Clarified Version: All's fair, it seems, in love and war, hash and printing. Alas that so much present day printing is but rape of virgin paper! Admiration of choice printing is not pre-empted by the "bong-tong" or the "hupper succles." It is an unquenchable impulse as much in "hoi polloi" as in "hoi aristoi." Let your printing be something that is read and re-read and it may be re-re-read

nor manifestation. The actual cause for printers' rejoicing is found in the broadsides of the advertisers who now cover with printing the back of the envelope.

It is no reflection upon the sellers of printing, but none the less true, that comparatively few are cognizant of two lines from the basic, continuous policy upon which the Post Office Department stands committed and which play into the hands of all printing expansionists. The first of these systematic trends undertakes a gradual reduction of the minimum number of "identical pieces" of

mail which must be posted at one time in order to have the benefit of a preferential rate or a similar concession. The other permanent objective of the department involves the offering of progressive concessions in efforts to encourage the use of metered mail by the greatest possible proportion of postal patrons. How does this help the demand for printing? Simply by facilitating staggered mailings for small and middle-ground advertisers who shrink from the large-edition mailings. Such advertisers are not unwilling to contract for the large-edition printings if they are enabled to carry on a serial or sectional circulation so that small staffs are not overwhelmed with the necessity of mailing an entire edition at one time and then facing a proportional deluge of responses, with their demand for prompt attention.

#### The Effect of Light on Book Covers

A long series of experiments has been made by R. Wirt to ascertain to what extent colors used for bookbindings are affected by light, or resist fading.

The experimenter exposed cloth and colored-paper covers of similar quality to sunlight, while bands of paper which were proof against the action of light were laid over the specimens for comparison, to show the difference in the tints after being exposed to the light for several weeks. The following are the results obtained, with the exception of the colors which did not change, even after a long period of exposure:

- Chrome Yellow—turns darker and reddish.
- Dark Ochre—shows great loss of tint and becomes green in color.
- Sienna Earth—shows great loss of tint and becomes a grayish green.
- Sepia—grows lighter, but preserves shade.
- Light Red—darkens.
- Pink—turns grayish yellow.
- Cherry—grows darker, turns brownish red, and loses much of its brilliancy.
- Carmine—becomes lighter.
- Light Violet—turns gray, loses brilliancy.
- Medium Violet—grows pink.
- Blue-Violet—turns gray.
- Ultramarine—turns lighter.
- Cobalt—turns totally gray.
- Turquoise—turns gray.
- Green (all shades)—turns gray.
- Gray—turns yellow.

The finest light-resisting colors are Naples yellow, lemon, light ochre, light orange, dark orange, dark green, grayish yellow, white, black, dark gray.—*"British and Colonial Printer."*

# Collectanea Typographica

By HENRY LEWIS BULLEN

## A Toast to Our Art

Hail, Printing! Wise men, versed by means of Thee in history, see in Thee the latest time-saving Evolution and Lineal Offspring of mankind's Supreme Invention—the fount of Civilization, the Art of Transmitting from Intelligence to Intelligence and Multiplying and Preserving all Knowledge by means of Inscribed Characters.

Hail, Thou Chief among the Educators of Mankind;

Thou Pathfinder toward Progress;

Thou Servant of Hoping Men in Little as well as Great Endeavors;

Thou, the Provider and Sower of the Seed of Civilization;

Thou, the Inspirer of Hope of a More Perfect Day;

Thou, the Mightiest of all the Arts!

—H. L. B.

\* \* \*

## A Defense of That Toast

Discourse was deemed man's noblest attribute, And written words the glory of his hand; Then followed Printing with enlarged command For thought—dominion vast and absolute For spreading truth and making love expand!

—Wordsworth.

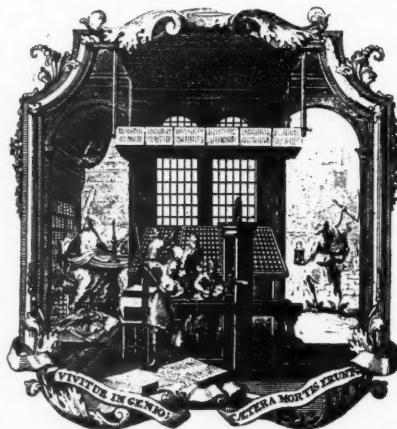
Notwithstanding Wordsworth's exalted appreciation of the sovereign power of the printed word, confirming many equally appreciative laudations by other great author-thinkers, it is true that very few printers have any higher conception of their occupation than the meat packer has for his art, though the latter appeals solely to the guts of mankind, while printing's only market is in the field of mankind's intelligence. It is also true that there is a general inappreciation of the printing art among all sorts of men whose livelihoods mainly depend upon the printing art—authors, teachers, editors, publishers, and advertisement writers. To all these groups printing is as essential, as a rule, to their purses and their reputations as air is to their bodies.

In view of this general lack of appreciation can it be true that *Collectanea* overestimates the power of the printing art when he asserts that in all matters concerning the mental lives of mankind Printing, looked upon as the culmination in our time of man's greatest invention—the inscribing art—is a factor as absolutely essential to sustenance and development as Rain is to the sustenance and development of this physical world and to the bodily needs of

all mankind? Or is it true that the art is underestimated by those who practice it or depend upon it for their livelihoods, as well as by the more intelligent, more widely read public in general?

As it is to be expected that the views of *Collectanea* will generally be considered as too extreme, the following defense of them is submitted to give thoughtful readers the opportunity to form their judgments pro or con. As *Collectanea* reads his history, printing is an evolution of the writing art which in various periods was practiced with sharp-pointed appliances (stiluses of bone, flint, and metal for use on clay, rocks, bark, and palm leaves), reed pens, brushes, chisels for monuments, quill pens, graters (for pictorial work and for printing words from wood blocks), and printing types. Following typography came lithography (including offset) and a great variety of engraving processes. All these, and more to come, *Collectanea* includes in the term printing.

1. The faculty that differentiates man from the animal creation is that of invention. Animals at birth are fully equipped to meet all the exigencies and needs of their lives. Not so man, who in the beginning was forced by his necessities to invent clothing, means of making fire, arms to defend himself and to get food, pottery, and shelter against the weather. Thus equipped he began to advance, discovering, among other faculties, an innate predilection for decorative art, music, and dancing. Notwithstanding all this progress, our remote ancestors continued in a state of barbarism, of which in the present day numerous examples are still in existence.



The printer mark of Pierre Mortier, Amsterdam, 1751. The motto is: "In the mind one lives; all else is part of death." What a profound truth! This printer had no inferiority complex!

Mankind continued in conditions of barbarism through incalculable years, until the invention of means for recording and transmitting information from man to man, from tribe to tribe, from generation to generation, resulted in accumulations of knowledge sufficient to engender innumerable abstract ideas, the fruit of which we call civilization. Thus different tribes emerged from barbarism by means of an invention (or inventions) the tremendous value of which can easily be estimated by the realization of what each of our lives would be if none of us could read or write, all being equally ignorant. [Stop for just a minute and realize what would be the result to yourself of such a condition.]

As writing came into use, whole nations responded to their influences in exactly the same manner that the children of present-day barbaric parents respond, and to which our own children respond, for such exercises enlarge the faculties of their brains. Those who made these writings, whether on rocks or on clay in caves or on bark, were the forerunners of civilization, for the invention they used was the very first to benefit the mentalities of men, whereas all previous inventions were to improve their bodily or materialistic conditions. The invention of alphabetic writing is one never surpassed since in importance. The invention of typographic printing ranks next in importance. It is a fact that those who in prehistoric days began to write were the actual predecessors of the printers of our own time, the object of the work in both eras being to transmit information—knowledge—and preserve these for futurity.

2. Is education conceivable without books? Our teachers learn what they teach from the printed ABC's and other books. They are ahead of their pupils a few years only.

3. Ideas derived from miscellaneous reading have been and are the basis of countless inventions and social improvements, all, therefore, emanating from printed words.

4. What guides are there equally as effective as printed words? All the pulpits and altars in the world are not equal in effectiveness to the printing houses of the present time.

5. It is asserted by some authorities that authors and editors provide the seeds of progressive civilization, and that printing is merely a trade devised for their convenience. As well may a lawyer claim that Law was created for his convenience or a physician that the art of Medicine was created for his benefit. Arts are from every point of view superior to those who practice them—"So vast is art, so narrow human wit!"

Every educated man realizes that he is a beneficiary of the great Past, the usufruct of which benefits is conveyed to all succeeding generations by the art of printing. No author ever evolved a great thought from his inner consciousness. The thoughts he puts in writing are such as are engendered by his acquired education, the source of which is found in books. There were books before Homer and Moses. One of the greatest of English authors wrote of himself and of authors in general, "They lard their lean books with the fat of others' books," and "We can say nothing but what has been said." A great author who lived more than a century before the Christian era wrote, "There is nothing said which has not been said before." It is a fact, as known to the greater

students of literature that authors climb to celebrity on the backs of authors long since dead. That is true even of Shakespeare.

All of which is not to deny that collectively authors do advance knowledge in every generation. But when an author contributes to such as advance he is building on a foundation or using a ladder provided by the works of other authors transmitted to him by the art of printing. Printing provides the seed and sows it! And so it was in earlier times when books were incised in clay and palm leaves, or were pen-made.

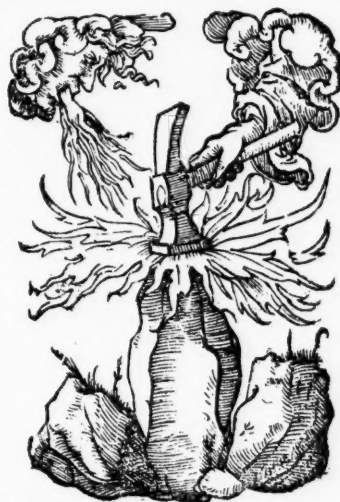
6. That art is the mightiest that has the greatest influence on human affairs. Printing is indispensable to commerce and to education of every kind. Cease printing, close the libraries and prohibit the use of books, and civilization would immediately retrograde in the United States, until in a few generations the inhabitants would enter on another miserable Dark Age, with our skyscrapers tumbling to ruins.

Can these syllogisms be successfully disputed? An attempt to disprove them would indeed prove to be highly educational. *Collectanea* has yet to meet a man who would deny them; yet, on the other hand, scarce any who would concede them farther than to say, "Well, I cannot go as far as you do." Actually the majority of printers appear to feel ashamed that such glorious claims are asserted for the occupation by which they earn their livelihood. Were they to prove all these claims, and courageously declare them, what an asset it would be in their contacts with customers!

The study of the latest United States Census of Manufactures might enable a few more printers to raise themselves in their own estimation above the level of the meat packers! In the two latest censuses, published in 1927 and 1930, the Census Bureau ranks the industry of printing and publishing as No. 1—surpassing all other industries in the value added by its personnel and equipments to the raw materials it buys from other industries. "Raw" materials in our industry consist of paper, metals, inks, etc., the costs of which are deducted from our gross output and credited to the originating industries. No. 2 is foundry and machine products, whose net values are nearly five hundred million dollars a year less than those of our industry. No. 3 is iron and steel. No. 4 is electrical machinery and appliances. No. 5 is motor vehicles, the net value of which product is \$886,450,000 less than the net products of our industry. Reflect upon the many millions of publications sold very much below cost, and realize that the net values of the products of the printing art are tremendously understated in the census reports. Census values are based on wholesale selling prices. Many millions of the *Chicago Tribune* and the *New York Times*, for example, are sold at a mere fraction of cost. The losses are recovered from the business world, whose appreciation of the value of printed advertisements is so keen that to get them into circulation it refunds to the publishers all their losses plus a liberal profit. What further proof is required of the great power of printing!

Our industry, again, is increasing the volume of its product more rapidly than any

other. That increase is the guarantee of our future preëminence as a nation. Intellectual progress keeps step with material progress solely because our citizens are utilizing the products of our printing houses to a tremendous and rapidly increasing extent. In face of the facts of history and of current



*The highly idealistic printer mark of Henric Petri (Basle, 1542), usually accompanied by the motto "Are not My words as a fire, saith the Lord, and as a hammer that breaketh the rocks in pieces" (Jeremiah xxiii:29). In 1556 Petri was knighted by Charles V, Emperor of the Holy Roman Empire. The printing house he established in 1529 is still continuing—completely modernized—in Basle, and is the oldest printing business in the world today. The Petri family disposed of the plant and business in the year 1660*

statistics why should there be any inferiority complex in printerdom? Come, fellow printers, bring out your ginger ale, and drink our Toast to Printing!

\* \* \*

All riches and delights whatsoever yield place to books in the spiritual mind.—*Richard de Bury, 1281-1345.*

\* \* \*

Advertising speakers to the contrary, an enormous percentage of advertising is written to please the boss rather than to sell to the public.—*"Printers' Ink."*

\* \* \*

All knowledge is lost that ends in the mere knowing; for every truth is a light given us to work by. Gain all the knowledge you can, and then be sure to use it to good purpose.—*Ruskin.*

\* \* \*

#### Our Books

Little fragments of eternity, so quietly ranged along the plain wall, you stand there unpretentiously in our home. Yet when the hand frees you, when the heart touches you, you break through the everyday prosy surroundings; your words lead us as in a fiery chariot up from the gloom of pettiness into the sunshine of the eternal.—*Anonymous.*

#### Asia Awakening

Turkey, China, Japan, and now Russia, which is more Asian than European as a whole, are simplifying their written languages. This is the most important of all things happening in those countries at the present time. *Collectanea* has referred in earlier issues to this movement in three of these countries. The latest reform is that recently instituted in Russia by the Soviet government. The Russian alphabet is designated the Cyrillic. It is a combination of the Greek alphabet with additional characters, introduced early in the ninth century by Saint Cyril for the use of the Slavic peoples in the Balkans and in Russia, to whom he was a missionary from Greece. Cyrillic has thirty-six characters. It has been a brake on progress in all the countries in which it is used and thus the basic cause of many wars. (The World War really began in Serbia.) The Soviet government is latinizing its alphabet as this is being written. There will be eighteen changes or elisions. When the Russian is thus reformed, it is proposed to proceed with the modernization or simplification or latinization of the Buriat, Mongol, and Kalmuck alphabets, each of which is used by many millions in the Russian dominions. Yugoslavia (Serbia, Montenegro, Croatia, etc.), users of the Cyrillic alphabets, have recently adopted the Latin alphabet. There is also a movement developing to latinize the Hebrew characters.

As alphabets are the base materials of printing (as woods are of carpentry), these changes are most interesting to the printers who understand the importance of their art to all mankind, as distinguished from printers who see nothing in their jobs other than a utility which pays them periodic profits and wages. No other occupation than ours is so intimately associated with progress!

\* \* \*

#### Wit and Wisdom From the Calendar of The Commonwealth Press

The first ten commandments are the hardest. We cannot do everything at once, but we can do something at once.

The fellow who talked about "the silent night" lived before the age of the loud-speaker.

The fellow who digs in never has to be dug out.

Do we do small work? Our normal capacity on small presses for an eight-hour day is 180,000 printed pieces. Come where the discerning ones come for the best small work.

You might make the assertion that the movies have gone from bad to words.

Advertising-printing is a professional service, the measure of which is based on competitive prices. You don't consult a cheap doctor.

Sometimes there is a distinct advantage in entrusting even small orders to a large printer.

Leaders are readers.

Advertising is a process—not an act.

Over thirteen thousand new laws were passed in the United States last year. There seems to be an ample allowance for breakage.

Not every man who cries "Service! Service!" can enter into the advertising printers' class. It takes brains, experience, and hard work.

An advertiser may confidently trust a professional printer-advertiser who has the view of life and its affairs disclosed in the above-stated quotations.

# Modern Radio Advertising Uses Printing to Get Best Results

By E. H. P. JAMES

THE TRADERS and the merchants of ancient days sold their goods by word of mouth. They had no *Saturday Evening Post*, no *New York Times* or *Chicago Tribune*, no General Outdoor Advertising Company, and no direct-mail specialists to help them call their wares. Men slowly developed picture-writing, hieroglyphics, the alphabet—and then, at last, came printing! What a tremendous power that was! And what changes it wrought! Until a decade ago the development of printing was perhaps tending in many fields of selling to take the place of the spoken word, that primitive basic principle of all lines of salesmanship.

When radio came upon us—so suddenly, as it seemed—it could not fail to cause a disturbance. I think it is perfectly true to state that radio changed the course which printed salesmanship was following. At first there were many who did not realize that it harked back to one basic human principle—the ability to communicate by word of mouth. Some even felt that radio would divert and delay the progress of printing, in so far as salesmanship and advertising were concerned. Time has modified that attitude, but I take my stand as the protagonist of the viewpoint that, whatever influence radio may have had upon the course which printed salesmanship was following, that influence has been distinctly a beneficial one. Clearly radio has enlarged the horizon of printing, and with it, of course, the horizon of the direct-mail business.

You who are working in direct mail are in a favorable position to observe an immediate benefit from radio's influence. While broadcast advertising has not actually encroached upon either the newspaper or magazine advertising, but

*Radio is not a competitor, but an opportunity! This D. M. A. A. address by the sales-promotion manager of the National Broadcasting Company will indicate how thoroughly many radio advertisers lean upon printing to complete the job. It offers many practical ideas you can use*

has really added to it, it is a clearly evident fact that radio has vastly increased the use of direct-mail promotion along certain lines. The fact is that broadcast advertising has uncovered new uses for direct-mail solicitation and follow-up.

The National Broadcasting Company, in fact, has been able to establish a logical and orderly basic merchandising plan for use with radio campaigns, and has recently published this in textbook form for the use of its clients and their advertising agencies. Direct mail in various forms is prominent in this setup.

When I use the term "direct mail" I have in mind the broadest interpretation of that medium, and I would include within that classification all those forms of radio tieups which call upon Uncle Sam's mail as their means of reaching those to whom they are directed, whether they be stockholders, jobbers, dealers, radio listeners, or the public at large.

Direct mail is used as both a preliminary to a radio program and a follow-up after the program. Direct mail is used in one form or other to arouse and maintain interest among the dealers and the sales force, and to give interested listeners more specific information about the products featured in a radio program.

I am going to review briefly some of the more important ways in which direct mail can be used as a supplement to broadcast advertising, and to show you clearly what an important part various direct-mail helps play in the merchandising scheme of the typical radio program. Radio itself is no respecter of barriers. It permeates the whole merchandising setup, and it helps sales all along the line. It is itself merchandisable through all the usual channels.

Usually, before notifying the public of the commencement of a new broadcast advertising campaign, an advertiser will take very thorough steps to inform the trade in advance. The methods by which this is done are in no way new to you, since they are in every way similar to those practiced in merchandising a magazine or newspaper campaign. The typical broadcast advertiser will naturally have his salesmen's meetings, at which he will break the news of his radio campaign to his sales representatives. Very often he will supply the salesmen with portfolios on the radio campaign, which they will show to dealers as part of their solicitation. But whether or not sales conventions and salesmen's portfolios form part of the merchandising plan, we almost invariably find that our clients make full use of direct mail, by sending out broadsides, teaser announcements, and bulletins to their dealers.

In our studies we have found it convenient to break down the dealer broadsides roughly under three classifications. The first type of broadside gives a complete description of the entire advertising campaign, clearly showing the place which broadcast advertising occupies in the lineup, combined with a presentation of the facilities offered to dealers for tying in with the radio campaign.

Because of the newness of radio and its universal appeal, dealers reveal themselves receptive to the use of all kinds of selling helps which have a radio flavor, and these broadsides therefore generally contain a return card which the dealer can fill out in requesting the necessary radio material for his purpose.

The second type of dealer broadside is concentrated solely upon the broadcast advertising campaign, and it is frequently so designed that the inside may be used as a window sticker. After the dealer has read it himself he uses the gummed stickers that are enclosed with the broadside to paste it up on his window for the information of passers-by. A popular modification of this type of dealer mailing is a blown-up radiogram which is so worded as to convey a message of interest both to dealers and to ultimate consumers.

This third type consists of a small bulletin, which may be sent to dealers, not merely as the first-time announcement but also as a weekly or bi-weekly mailing. Such a bulletin may economically be used throughout the duration of a radio campaign, and it provides a first-grade opportunity for quoting excerpts from listener mail, press notices, and letters from dealers telling of sales made through the broadcast program. Advance information about each week's program may also be given in as much detail as may be desired.

Of course, we see many variations of these three common types of dealer announcements, and sometimes an advertiser will devise some kind of direct-mail device which cannot be classified exactly under one of the three groups. One of our clients is now using a salesman's advance-call notice which is sent by mail to dealers a few days before the salesman's call. Instead of the ordinary copy "Mr. So-and-so will call . . ." the folder reads, "To tell you more about the new radio hour, and to show you our 1931 style selections, I plan to see you on . . ." Another advertiser who sells from house to house has distributed 5,725,000 salesman's advance cards which feature his radio program. Clearly direct mail plays an important part in securing the support of dealers.

Many of our clients find that they can combine in one process both a dealer and a listener tieup. One of our clients, for instance, included as part of his tie-



"Footprints upon the sands of time." Each baby footprint occupied half of this folder cover, which opens in the center. Within is printed the cleverly rhymed announcement of "a nine-pound boy called Will," born to Will and Jane Connelly, of Chicago

up his weekly distribution of advance programs for publicity purposes. The people in charge of mailing these programs were surprised to find many of their dealers requesting these radio programs in quantities of one hundred or more, and upon inquiry they discovered that the dealers were using these to mail out to some of their good customers and prospects. The advertiser immediately got behind this thought and distributed many thousands of these programs each week to his dealers for redistribution.

Other clients have provided the dealers with facsimile theater tickets which they could mail to their customers and prospects. These theater tickets carried the name of the radio program instead of a stage show, and also gave the time and the list of stations over which it might be heard. One amusing feature of these tickets is the way in which the seats are identified. Instead of the usual row and number, the ticket carries the legend "Front row—the best seat in the house—in your own home."

Other instances of the use of direct mail as a preliminary or "initial" supplementary medium for the radio campaigns may be found in what we call "advance invitations to special groups." Stockholders, officials in a certain industry, associated manufacturers, factory employes, and others are typical of the "special groups" I have in mind. These invitations are sent out in advance of

the program, and call special attention to certain features which may be of particular interest to the one addressed.

When a program is dedicated, by the advertiser, to a special industry which is an important outlet for his products, or when some prominent speaker, distinguished in a special line of activity, is scheduled to speak on a program, you will readily see the value of a mail tieup which will call that program to the attention of those who should be particularly interested in hearing it. There are also several examples of follow-up mailings to stockholders.

So much, then, for the value of direct mail as an interest-arouser in advance of programs. Consider the ways in which direct mail is used as a follow-up medium. Most advertisers use radio rather as a door-opener than as a medium for actually closing sales. Radio programs are received and welcomed in the places where it is sometimes very difficult for other advertising to penetrate. It is frequently necessary to break down prejudice and to prepare the way for more detailed solicitation.

With radio campaigns of this nature you will readily see that it is essential to have an effective follow-up in order to achieve maximum benefit from the awakened interest of the listener. Out of 118 National Broadcasting Company advertisers on the air during the period from January to May, 1930, no fewer than 81, or 69 per cent, made some specific offer to the radio audience which was the equivalent of a coupon used in a printed advertisement. Every one of these offers called for a mail follow-up of some kind. That will give you some idea of the important part that the mails can play in providing a follow-up.

Booklets represented the largest individual percentage of the various forms of mail inducements employed, and were used by 32 advertisers, or 27 per cent of the total. We frequently recommend the use of booklets, because they may be used to develop and emphasize certain selling points which are only briefly touched upon in a radio program. They may also be used as a selective device for the purpose of segregating logical prospects from a general audience. By limiting the appeal of the booklet to a certain type, class, or age of listener, an advertiser may economize in the effort expended for follow-up promotion.

Booklets are not by any means the only direct-mail items used for follow-up purposes. I have already called your attention to certain combination dealer and listener tieups such as theater tickets, post cards, advance programs, and so forth. Similar pieces of direct-mail material reach listeners by means other than through dealers. Some advertisers build up a mailing list of all those who write in at any time in connection with their programs. In the past the sponsors of a series of operas mailed librettos each week to those listeners who expressed an interest in the programs. And in other cases a little magazine has been mailed regularly to those listeners who have written letters. A large number of other novelties such as radio logs, rag dolls, sheet music, cross-word puzzles, transfers, and many other articles of a similar nature are sent through the mail to listeners who write to the sponsors of the popular commercial broadcasts. Some of these will run into quantities of hundreds of thousands.

One advertiser has mailed out 398,000 copies of a little "newspaper," in response to requests from radio listeners. These are typical of many broadcast advertising programs using an extensive direct-mail follow-up; and besides these big advertisers there are many smaller clients who are contributing their share to the flow of radio's direct mail.

To summarize, it is emphatically true to say that broadcast advertisers make extensive use of the mails both as a vehicle for advance publicity on their radio programs and as a very important follow-up medium. The National Broadcasting Company has for several years past actively worked with its clients in the preparation of all forms of tieups, and in doing so it has made consistent and very frequent recommendations of direct-mail items as part of its clients' campaigns. Our work has built up an acceptance of the importance of proper tieups, and it is largely up to you to show what more direct mail may bring to radio, in order that radio may bring more to direct mail.

A few less speeches about general conditions, a little more attention to the job in hand, will accomplish the same ends that have before marked a return to better conditions.—"Printers' Ink."

The Housewife's Viewpoint

Perhaps you've heard your wife remark with satisfaction over some new cooking or housekeeping device, "I'll bet a woman thought of that!" That is the housewife's way of conceding that once in a while someone does understand her homekeeping problems and help her to solve them. It is also a rebuff for the

required page; the preceding pages are tucked under the die-cut tab to keep the desired recipe in view; the easel is then opened up—and, presto, the queen of the kitchen may proceed with her cookery without annoyance from vagrantly turning pages or from bending over a flat book. If the standing hanger is too low it can be returned to its nail, the easel still serving to provide a helpful slant for the pages.

This advertising piece was prepared for Durkee by the H. E. Lesan Advertising Agency, New York City, and it is in every respect a most skilful specimen of permanent advertising—one which the housewife is glad to keep.

Advertising Builds Business, Says Dr. Julius Klein

"The firm which eliminates or radically curtails its advertising at this time, in the interest of economy, is pursuing a short-sighted policy," recently commented Dr. Julius Klein, the well known assistant secretary of the United States Department of Commerce, in a statement made to Sturges Dorrance, president of Dorrance, Sullivan & Company, Incorporated, New York City. "In advertising the business world has at its command a force which if intelligently employed will be certain to speed up our progress toward economic well-being, for past experiences have proved the beneficial results of advertising at a time when business is depressed.

"Advertising is to national business at the present moment just what initiative, courage, and resourcefulness are to an individual. All the signs indicate that we have reached the bottom of the decline, and indeed in some phases we are gradually moving upward. Never was there a better opportunity for sound management, coupled with advertising having a real message, to help the business of the country on its climb back to prosperity.

"A study of the operations of a representative group of advertisers during the depression of 1921 disclosed that those that had increased their advertising had losses during the worst period *only one-half as great* as those which decreased it. One year later the firms which had increased their advertising appropriations showed *an average gain of 7 per cent*, while the average for the others was a *12 per cent drop on the wrong side.*"



This ingenious plan allows the housewife to keep her Durkee cookbook open at the required place, while the eyelet and easel permit the book to be hung or placed where it is most easily read

many products which do not assist her because their creators failed to get the housewife's viewpoint.

The combination wall hanger and recipe book brought out by Durkee Famous Foods, Incorporated, is an ideal example of a printed advertising piece having all the earmarks of a sensible kitchen help created by a woman for other women. The 11 by 7 wall hanger differs from the conventional calendar hanger only as to the die-cut half-circle forming a tab directly below the eyelet at the top, and as to the easel on the back. The 6½ by 5 recipe book differs from the usual cookbook only in that all the text matter and illustrations extend down from the left edge with the latter in a horizontal position, in which position the book is stapled to the hanger.

When the recipe book is not in use it hangs on a convenient nail. But not so when a meal impends. Then the hanger comes down; the book is opened to the



# A Pre-Makeready Department Corrects Dimensional Errors

By R. B. CREHORE

IT IS generally recognized that dimensional errors, found chiefly in composing-room products, the several varieties of printing plates, patent-base material, and presses, are responsible for a large portion of the high cost of makeready. It is foolish, however, in my opinion, ever to expect a unity of perfection in the operations of the firms from which the printer buys, and hence a big share of the responsibility in the effort to reduce the amount of time spent in makeready must rest with the printer.

The plan I am about to propose for overcoming many of the difficulties that face the printer as the result of dimensional errors in the equipment and products he employs contemplates a practical application to existing conditions and is intended to fit the problems of the publication printers, edition book printers, those using smaller high-speed presses, and printers who do high-grade catalog and color printing. Primarily it involves inspection of the numerous items which make up the form, that is, the relief surface placed in the press and from which the impression is made.

A new and a separate department is suggested to institute and carry out the plan. This department establishes some standards below which items used must not fall. It guards the pressroom against errors and traditional conditions which, if unchallenged, materially increase the cost of letterpress printing. For example, the product of the composing room may be found below the desired standard. It is the function of the inspection department to disclose such a condition and through the proper authority bring pressure to bear to the end that the standard of the composing-room products will be raised. And so with photoengravings, electrotypes, bases, etc.

*Dimensional errors in material and equipment require an excessive amount of makeready. Elimination of these expensive errors can be largely achieved by a pre-makeready department, says Mr. Crehore, whose U.T. A. address we consider sufficiently essential to be abstracted for you*

For the most satisfactory results the department should be under the supervision of a man who has had actual experience in the pressroom. He should, however, have a working knowledge of composing-room problems and practices and be familiar with photoengraving.

★ ★ *A Copy Suggestion* ★ ★

## Purpose

WHEN you buy printing, you expect it to serve a purpose . . . to pay a profit above its cost. In other words, it is an investment from which you have a right to expect dividends. Your printing can do this only if it is designed and planned to serve the purpose for which it is intended . . . and to serve this purpose, it should be the finest kind and grade of printing you can buy . . . always keeping in mind its purpose rather than its cost.

From *The Ink Spot*, publication of M. P. Basso & Company, New York City

The equipment of any inspection or pre-makeready department should consist of an accurate proof press of dependable performance. It should *not* be of the rubber-blanket variety. Certain measuring devices should be provided, and a suitable work-bench with a variety of small tools for use in remounting plates when necessary or for making minor corrections or repairs on the plates which inspection reveals are not acceptable in the pressroom. In some cases the need of an accurate type-high planer may be clearly indicated.

The items produced or handled in the composing room lend themselves to a condition of chaos if allowed to go unchecked. Not long ago a certain printer told me that he had very good control of his composing-room products, and with a great deal of confidence gave me samples of each of the sizes of a series of monotype material. Subsequent accurate measurements of the samples revealed a variation in printing height of .007 inch. It seems fitting, then, that we should first consider the functions of a pre-makeready department in connection with the composing room.

The inspection department can perform two important services in respect to composing-room products: (1) Furnish absolute proofs of the amount and nature of dimensional inaccuracies, and supply logical reasons why such inaccuracies tend to increase pressroom costs. (2) Establish standards acceptable to the pressroom and within limits of reasonable expectation from a well organized composing room.

If typesetting machines are discovered to be delivering inaccurate work, the cause must be traced to its source and correction made there. Inaccuracies are to be found in the quality and the

condition of the metal, in abnormal wear to some parts of the machine, in adjustments, and in matrices. The manufacturers of typesetting machines can and will, if appealed to, lend valuable aid.

Rules so generally used by printers in brass, or cast by linotype or monotype, are almost invariably found to be too high for good printing. Time does not permit the mention of innumerable common composing-room methods and conditions which often result in the loss of valuable time in the pressroom. Once the personnel of the composing room understands the required standards, however, and prepares to meet them, it will probably surprise the printers who operate their own composing rooms to find that it costs no more to do the job right.

It is too generally accepted in composing rooms that foundry forms may have all sorts of dimensional defects and that the electrotyper can correct them. It is true that the electrotyper achieves uncanny results with his plate-finishing process. It must be remembered, however, that, when a mold and shell of a foundry form are made, every defect in the form is minutely reproduced. Inaccuracies must be corrected in the finishing process, involving straightening and beating of the plate, which adds considerable to the cost of electrotyping. In addition to increasing the expense, certain distortions follow straightening and beating, with the result that the plate may be unsatisfactory for a clean job of printing. Color forms may be distorted and unprintable because of misregister. The printer has no right to send to the electrotyper foundry forms that contain dimensional and other inaccuracies and expect to hold him to a high standard as to the quality of his plates.

It often is advisable to make proofs of foundry forms on an accurate proof press just before they are sent to the electrotyper. Such proofs not only serve as a final check for dimensional inaccuracies, broken and worn type, and the like, but may be the means of detecting typographical and other errors.

While it seems quite logical that the surface levelness of the foundry forms should be fairly accurate, I submit that printers generally are disregarding this important requirement. Only two weeks ago the superintendent of a very large composing room requisitioned a Washington hand press for proving foundry

forms. He appreciated the fact that a proof press of the cylinder variety was much faster, but maintained that such a press, even with a thick rubber blanket, would not give proofs of the high and low cuts in the forms! Only yesterday an electrotyper told me that over 25 per cent of the many forms received from one customer contain type matter badly off its feet, and that his constant remonstrance brought no relief. These are two beautiful cases of "passing the buck."

Let us now proceed to the point at which the electros are received from the foundry. I think it is important that we go a little deeper into details than we have in the other phases, because of the quite general use of beveled electros and because pre-makeready of them will insure immediate returns in money.

All electrotypes before being sent to the pressroom should have an accurate press inspection in the printer's own inspection department. When such an inspection is made there can be applied in one operation a treatment or pre-makeready which will reduce the pressroom makeready from 50 to 75 per cent.

Standard metal base used by printers in the United States and Canada is .759 inch thick. For use with standard base, printers ordinarily specify eleven-point plates, or plates that are .152 inch thick. Plates of this thickness require, theoretically, an underlay of .007 inch. It is general practice to place a sheet of that thickness under each plate when it is first laid in the form. By this method no allowance is made between those plates which may need greater impression because of density of printing surface and plates with very little printing surface. If a plate with extreme printing density prints opposite a very light plate, one will have insufficient pressure and the other will punch the sheet and at once complicate the makeready. This condition will prevail whether plates are to be shaved to .152 inch and underlaid with paper .007 inch thick, or to .159 inch, as some printers now specify to eliminate all underlay.

Inspection begins with the pulling of a single proof on the press provided for that purpose. The proof is observed (1) for errors or batters, (2) for surface levelness, (3) for accuracy of shave, and (4) for determining the amount of general underlay required to suit the printing density of the plate. The press which

is recommended for this pre-makeready department needs, above all things, to have accurate impression. There must be no questions or arguments over the validity of a test proof.

A single proof is sufficient to disclose all errors and conditions. It also serves as a guide to proper underlay. If the plate has no typographical errors or batters, an underlay should be made immediately. One underlay will serve for all purposes and can be made in about six minutes if the electrotyper has done a first-class job of work.

Accurate mounting material ought to be provided and the cylinder packed to exactly the right thickness. This is imperative, for there is a definite connection between the proof presses and the production presses in respect to clearance between beds and cylinders.

The plate to be inspected is laid upon the base and a proof made, preferably on the stock to be used on the order. With this proof as a guide the operator proceeds to make one underlay which contemplates these adjustments: (1) If there are sinks or depressions or errors in the shave they can be raised or corrected by marking out a sheet in the usual way and spotting on relief underlay. (2) In this same underlay every plate is automatically provided with underlay of sufficient general thickness to suit its printing character. (3) The underlay will also carry a slight relief to elevate solids or near solids, and highlights or isolated portions will be lowered to obviate any danger of punching. The proof press accurately and unquestionably determines how much underlay a plate should have.

When plates so underlaid are sent to corrected presses (by a simple process hereinafter disclosed) a full, even proof of the entire form will result on the first impression. Most important of all is the fact that nothing will punch the sheet at any place. Very little makeready in the form of an overlay is required to start the press on a run which will continue with fewer interruptions and a lessened degree of wear on the plates.

In recommending this method of pre-makeready for the beveled electros, I am not forgetting that some may lean to the theory that electros should be sent to press absolutely flat and with no allowance in shave for any form of underlay. Exponents of that theory will maintain

that if electros are shaved to accurate dimensions and have a reasonably perfect surface levelness, an underlay is not needed. They may raise the point that relief underlay is detrimental to better-grade printing results.

I'll admit without argument that an underlay with an excessive amount of relief is not desirable. I contend, however, that if a plate in hand is so poorly shaved and finished as to require objectionable relief, the final results are still in favor of a properly made underlay for three reasons: (1) The pre-makeready can be accomplished at much lower cost. (2) Whether you pre-makeready or let the pressman do it all, there is just so much makeready to be done on a badly shaved and finished plate. There is no assurance, or possibly less assurance, that the makeready the plate gets in the pressroom will print a better job or will make the plate wear longer. (3) I do not believe that the flat-plate theory can guarantee every form to be absolutely free from punch at the first impression.

Of course, it becomes perfectly obvious that the thing to do is to insist upon the kind of plates that require minimum underlay. The general plan will automatically get them in the end.

Plates mounted on wood should have special attention in the pre-makeready department. They should be inspected or corrected before being passed to the composing room to be made up in foundry or press forms. Inspection includes the following points: (1) defects of any nature in the printing surface of the plate, such as scratches, faulty finishing, and shallow etching; (2) squareness, as blocks imperfectly squared will produce workups and other troubles in the press forms; (3) printing height; (4) warp.

All errors mentioned, with the possible exception of plate imperfections, should be corrected in the inspection department. Depending upon the number of cuts which will pass through such a department, it is advisable that equipment be provided for remounting badly warped wooden blocks.

Another important phase of the plan is advance proving and register inspection of color plates. It frequently happens that a great deal of time is lost in the pressroom through the impossibility of matching the engraver's progressive proofs. The proof press furnishes the medium and its operator the skill for re-

proving color plates under conditions which are comparable with those of the pressroom. If a discrepancy appears between such proofs and those of the photoengraver, and inks cannot be re-toned for a suitable match, the customer must either be prepared for a change of color or authorize the necessary delay for the corrections of the plates. Large presses are not standing idle a long time while corrections are being made.

★ ★ *A Copy Suggestion* ★ ★

## What Is "It" in Advertising?

ADVERTISING which has "It" theoretically incorporates attention, interest, desire, and action. The incorporation of these elements requires a complete artistic and mechanical knowledge of art, engraving, paper, typography, ink, color value, and printing. These elements in their proper relationship, governed largely by the product being advertised, either "make" or "break" the advertising and sales appeal of effective printed advertising.

Effort is wasted in presenting the best product in any line through advertising that is too weak to gain attention and interest for your sales message.

From an impressive folder by the Wilson Hall Printing Company, Rockford, Illinois

Metal bases should be inspected. A program to reduce makeready costs is not complete without a thorough inspection of all metal-base material. A certain tolerance for patent base should be established. All bases not within the tolerance limits should be discarded.

While the errors of printing presses are fewer than many have been led to believe, one finds sufficient error in the average press to cause an unnecessary waste of time spent on makeready.

The plan recommended for improving conditions arising from dimensional errors of the press involves the use of especially constructed press-correcting test blocks. There is no good reason why

the printer cannot, at a reasonable expense, have made, and always at hand, test blocks of his own. To do this he should first have made a very carefully etched halftone just about 9½ by 12½ inches in size. A screen plate etched just past the point of dot connection is probably the best known medium for quickly showing variations in impression. From this halftone he should have made the necessary number of lead-mold nickel-types to fill the bed of his largest press. After careful inspection and underlay, these electros are laid upon metal bases which have been selected *with special care* for uniformity of height.

Before the text blocks are used the press should have the cylinder and bed bearer contact adjusted, beds shimmed up, and such other adjustments as most printers insist upon at regular intervals. The test blocks are then placed in the bed of the press for the two following important purposes: (1) To detect errors in the evenness of press impression. (2) To establish the correct amount of packing to be used on each press.

Uneven impression is corrected by a permanent or correcting overlay which is hung on and near the metal of the cylinder. This is to compensate for unevenness in the impression surface and will eliminate a certain amount of the makeready (in numerous cases considerable) which otherwise has to be done every time a new job is put on the press.

The second purpose of the test blocks is perhaps more important than the first. With proper packing on each press there is a uniform and definite clearance between bed and cylinder on every press on the floor. Properly underlaid electrotypes locked on selected base material will print with correct impression, *and uniformly alike*, at any position in any press or on any press on the floor.

When correct packing for the individual press is established, a placard or tag should be hung on the press specifically stating the thickness of packing that the press requires. When new packing stock comes in, it should be measured with special care and allowance made for any deviation in thickness from the previous supply. With correct packing on each individual press, the dangers incident to underpacking or overpacking the cylinders are eliminated.

For all those printers who print from electrotypes mounted upon metal bases

a cylinder packing much harder than is commonly used is recommended. If a reasonably high standard in the dimensions of all the printing factors is maintained, hard packing can safely be used for *all classes* of work. The packing recommended involves one zinc sheet of proper thickness hung on the cylinder and covered with the necessary hanger stock and hard oiled manila to total a thickness of about .035 inch. The press-correcting overlay is now hung between the zinc and the cylinder. Several advantages follow the use of hard packing:

(1) Packing compression is reduced and less makeready is required. (a) A packing of hard, oiled manila .070 inch thick will, on its own account, require from .005 to .006 inch of makeready. In other words, those portions of the form requiring maximum squeeze ought to be built up by makeready .005 or .006 inch more than portions requiring minimum squeeze. If a packing only .035 inch in thickness is used, the compression is reduced to .0025 or .003 inch. If the press is perfect in respect to impression, and likewise the plates and the bases, there still is a legitimate need for makeready to compensate for the compression. The harder the packing, or the nearer we approach metal to metal, the less need we have for makeready. (b) Less packing compression insures a shallower matrice effect in the packing after a few thousand impressions are made. Impression is held to the sheet with little or no embossing effect. (c) There is far less danger of offset. (d) Less ink is required to cover. (e) A simple and relatively flat final overlay will hold up indefinitely.

(2) Less press impression is required to make a proper transfer of ink from form to paper, which makes possible a greater speed and less wear.

When I concluded the discussion of underlays for beveled electros, I promised another argument in their favor. Let us assume that we have in hand a plate having perfect surface levelness and one perfectly shaved. Let's place this plate on a perfect press. If I were to make this experiment in your presence, I could show that if solids or near solids of considerable mass, at or near the center of the plate, printed with sufficient impression, isolated portions of quite small dimensions would be wholly chargeable to the packing compression because it requires more impression to

transfer the ink from solids than it does from light or isolated portions. I maintain that a more satisfactory makeready will follow the use of slightly relieved

underlay, which is all that is required on good plates. It leaves but very little makeready in the form of overlay, especially when hard packing is used.

## New Books for the Printer's Library

### A Photoengraving Textbook That Is Different

"Practical Photoengraving," written by Harry A. Groesbeck, Jr., president of the Walker Engraving Corporation, may properly be classified as the only photoengraving textbook of its nature. This volume is not to be considered as in any sense a new edition of Mr. Groesbeck's valuable book "The Process and Practice of Photoengraving." The latter work describes and illustrates the methods employed in photoengraving; but the new book talks almost solely in the terms of the results the buyer of engravings is trying to achieve.

The basic idea of the book—putting the message across in a series of fifty letters from a photoengraver to his son, employed in an advertising agency—is a novelty to this field, and it has distinct advantages. The author is allowed a freedom of style and of subject matter which measurably broadens the scope and importance of the book. He is able to recognize and discuss the viewpoints of the agency, the printer, and the ad-

★ ★ *A Copy Suggestion* ★ ★

### Art for Art's Sake —But

when an architect designs a skyscraper, the elements of utility and appropriateness also enter into his plans. Every piece of printing, to be effective, should likewise incorporate these fundamentals. Correct typography demands the artistic only when practicability has had its recognition.

Forceful copy used on the third page of a folder by The Hamilton Press, New York City. The design on the first page was an artist's palette embodying the title

vertiser, and ascertain how the interests of all three parties are best handled in the photoengraving plant. The book is in truth a presentation of the humanity of photoengraving, as the following incomplete list of chapter headings will indicate to the reader:

On Getting the Entire Picture First; Something About Newspaper Plates; On the Penalties of "Rush"; On Some Human Equations and Speed Versus Quality; On Line Negatives; On Compensating for Inadequate Copies for Linework; On Principles of the Halftone; On Screens and Patterns; The Hills and Valleys of Halftones and of Paper; On Emergency Treatment for Very Large Plates; Some Stupidity and Some Deep Orthochromatic Stuff; On Combination Plates; On Tint Borders; On Surprinting and Double Printing; Shall It Be Copper or Zinc?; On the Technic of Deep Etching; On Vignetting; On Gertones, Quartertones, and Blowups; On Burnishing and Painting in Solids; On What Is Called Proving; On Makeready, Overlays, and Underlays; Shades of Benjamin Day; On Ben Day Color Plates; On the So-called "Fake Process"; On Blocking, and Patent Plates.

Obviously there is not an individual in the graphic-arts industries—printer, production executive, photoengraving or printing apprentice, printing salesman, or any other—who would not derive a vast quantity of knowledge from the reading of "Practical Photoengraving." This work attains a high standard in constructive information.

This book may be purchased through the book department of THE INLAND PRINTER at the price of \$4.20 postpaid.

### Preparation of Business Letters

"Business Letters: Their Preparation and Use," by Professors Henry A. Burd and Charles J. Miller, of the University of Washington, is, as its title suggests, a guide to the latest accepted methods of writing and using letters for every business need. The illustrative letters employed have been taken from the files of actual commercial correspondence. The principles stated are not merely classroom theories, but have been founded on current business practice. This volume should competently serve the needs of anyone seeking authentic guidance in business correspondence.

"Business Letters" may be purchased through the book department of THE INLAND PRINTER at \$4.20 postpaid.

#### A Collection of Posters

"Modern Poster Annual," identified as Volume VII, 1931, is a loose-leaf collection of what are considered the best specimens of modern colored advertising designs. The posters of many widely known companies are included, and the volume is all in all a helpful collection for anyone producing posters or who is interested in such work. More than a hundred posters are shown in this valuable collection of poster work.

"Modern Poster Annual" may be obtained through THE INLAND PRINTER at the price of \$6.00 postpaid.

#### The Advertising-Art Annual

In the "Ninth Annual of Advertising Art," which is published every year by the Art Directors Club of New York, is found the usual fine collection of outstanding examples of advertising illustration. For the commercial-art student, for the advertising manager, and for the printer who desires to keep posted on the currently favored art technics for the benefit of himself and his customers, this volume will serve admirably. The names of the artist, the product, the advertiser, and the advertising agency are given with each illustration shown. The amount of the material included may be judged from the number of pages of the illustrations—136. Many pages in color are used in this book.

This annual may be secured through the book department of THE INLAND PRINTER at \$7.75 postpaid.

#### Concerning Typographic Art

"Fundamentals of Typographic Art," by Edward D. Berry, purports to have been published because all the previous works of like nature are not thoroughly fundamental, leaving it "to the experimenter to determine causes of excellence or mediocrity."

The author thus assumes a great burden—and fails to live up to the implied promise. There are many fine thoughts well expressed in the volume, some new but many others of common knowledge and practice. The theoretical portions or explanations of human reactions as related to the sensations produced by certain typographic phenomena are very well presented to the reader.



No, Lester, this isn't a perspective down the elephant row at the circus; these words, incomplete except when studied out, are not inscribed on tusks! But ivory in the mental sense most certainly dictated the choice of this hideous, pointless design for the cover jacket of an art manual on the inner pages of which pleasing and meaningful illustrations predominate. How long must genuinely modern art, layout, and typography suffer because of the inane dabbings of those who mistake froth for the substance?

The theory of the gray page caused by too much leading, which was introduced by William Morris, is reaffirmed and is explained in some detail. It is a commonly accepted fact that crowding of type lines destroys legibility and that widely led lines are more easily read, yet quite the reverse is recommended. This and other theories seem to indicate that the author is not as conversant with actual practice as he should be.

Under the explanation of type styles is found the following: "Modern is the term applied to a newer style, originated by Bodoni in 1659." Bodoni was not born until 1740, and did not commence developing the modern letter until about 1780. Further, he did not originate it, but merely followed a gradual development that was practically universal. He came to be the leader of the new development, however.

Taken as a whole this book falls far short of its promise and leaves one with a distinct feeling of frustration. After all, few men are equal to the task of laying down a set of laws that when followed would produce fine typography. One of our greatest typographers steadfastly refuses to write anything for pub-

lication, holding that he does not as yet know enough to instruct others. This is none other than Bruce Rogers.

H. LODGE ROBERTSON.

#### A Book on Linotype Operation

"Linotype Keyboard Operation," recently brought out by the Mergenthaler company, presents the methods of study and procedures for setting various kinds of composition on the linotype. This book does not touch upon instruction in mechanism, which is taken care of in the "Linotype Instruction Book," but confines its material to operation and the closely related subjects.

Part I considers the following topics: operator's qualifications; fingering system; keyboard practice; figure work; caps and small caps, and proofreader's marks. In Part II is discussed the setting of intricate composition. Newspaper composition—headings, text, tables, and advertising work—is well covered by Part III, and equipment information is furnished in the fourth part.

It is made plain in this volume that no single method of operating instruction is recommended as the one and only successful procedure. This book is intended to serve as a reference textbook for use in any school in conjunction with any course. It is also recommended for employed operators who desire to increase their efficiency through the help of a reliable text covering most of the operating difficulties which are commonly faced in commercial practice.

"Linotype Keyboard Operation" may be purchased through the book department of THE INLAND PRINTER at the price of \$2.00 a copy postpaid.

#### Penrose's Annual and Process Yearbook

"Penrose's Annual," an ever-welcome visitor, arrives in its thirty-third volume, describing the developments and tendencies of 1930 in the arts of printing and illustration. The book contains 171 pages of text in Centaur and Arrighi type, with probably a hundred inserts showing illustrations from all countries. The United States is represented by 15 color pages and a half-dozen articles by contributors from here. The cloth binding is a novelty. The frontispiece color reproduction of a recent painting of Queen Mary of England is in rotogravure by the Art Photogravure Company, of London, printed on Thevoz'

tandem press, and shows the rich quality of furs and velvet which cannot be impressed on paper by any other process in such a satisfactory manner. In his article Fred Thevoz describes the advantages of simultaneous color printing.

Among the thirty-seven technical articles in the volume each reader will find those of paramount importance to himself, and there is surely variety, as the title index shows. Take for example the first two titles: "The Cambridge University Press," by Charles T. Jacobi, and "The World Museum of Printing,

Mainz," by Dr. A. Ruppel, the director. L. W. Claybourn follows with an article on "Modern Machinery," in his usual vigorous style; Leona Powell tells how arbitration is employed in settling disputes which may arise in the graphic-arts industries in New York City.

The most important article is as usual William Gamble's "The Editor's Review" of the developments during 1930, and what appears in his judgment to be the direction these movements will take. Mr. Gamble foresees better illustrated supplements for our newspapers,

some of them in color, these to be pre-printed and inserted by new inventions in the body of the newspaper. Great progress in rotogravure and offset printing is on the way; three-color photography for reproduction needs is being approached in new ways. Photocomposing machines are represented by at least four new inventions, without showing apparently any improvement on present mechanical typesetters.

The annual can be secured through the book department of THE INLAND PRINTER at \$4.25 postpaid.

## Reply No. 2 to the Challenge "How Would You Do It?"

THE ARTICLE ON "Pertinent Comment as Modernism's Extreme Phases Continue to Lose Popularity," published in our July issue, created considerable stir. It noted a tremendously decreased use of wild, weird, and exotic features introduced into typography a few years ago under the cognomen of "modernism" and which are now frowned upon even by the majority of the minority which originally employed them. Reference, of course, is to those hideous, eccentric, and unintelligible features now sometimes referred to as representing the lunatic fringe of a movement, though they dominated in approximately 98 per cent of the printing paraded as modern.

Most of the communications received as a result of the article commended THE INLAND PRINTER upon being the first and foremost to condemn the extremely black and bizarre typography—modernistic, perhaps, but not modern—and for so effectively advocating a return to sanity. The writer of one, however, assuming to like and even to admire the examples held forth as horrible examples of typographical mania in the July article, challenged the editor to show what he would do with these specimens of typography.

In order to further clear the skies and further deplete the ranks of advocates of what we have quite consistently designated as wild, weird, and exotic, the challenge of the reader in question was

accepted, and on page 54 of our November issue one of those examples which appeared in connection with the July article—a rule-stuffed advertisement—was shown alongside a handling of the same copy not only sane and legible but in accord with true modern principles.

Another of the specimens our reader challenged us to improve appears at the left above. Alongside is the answer, a genuinely modern example of type display by Josef Thuringer, of Chicago.

Our comment on the original in the July issue was as follows: "Disregard of common good taste through combining such unrelated letter forms is another practice encouraged by modernism that

THE INLAND PRINTER has condemned." Is there another to champion it as an example of typography reflecting credit upon the art of the printer?

Mr. Thuringer's handling, which he was admonished to make truly modern, is all that. It has punch; it has character; it has art—and yet it is not complex, and it is, most important of all, easy to read. The type is Stellar—genuinely modern too.

The third answer to our dissenting reader's challenge will be given in the January issue. Watch for it—and if you would like to try your hand on this one for possible reproduction in THE INLAND PRINTER, just go to it!

# Knowledge of a Prospect's Business Is the Route to Printing Sales

By S. K. HARGIS

RECENTLY in one of the major manufacturing trades a number of the larger factories were chiefly interested in securing new dealers and in holding those they already had. It was a lively warfare which was being waged, but it was practically unknown outside of that trade. Some of the leaders had been weaning retailers away from competition with attractive trade discounts and by other methods just as devious. Things got pretty hot.

The star salesman for a leading printing establishment got the idea that the situation presented some particular opportunities for printing. He did a little sleuthing and got the facts. Then he sat down with his copy-service man and worked out some roughs of an unusual direct-mail broadside campaign which was designed to win and hold dealers for one of the leading firms in the trade referred to. Then he called on the sales manager of this leading concern and put the plan before him.

It was authentic—at a glance. The salesman and the copy man had taken the trouble to study this little trade war and to get the actual facts. The result in this case was that the sales manager got an appropriation and signed a contract for a series of seven broadsides in color—a total printing order of 118,000 pieces. Some slight modifications were made in the original copy.

This incident is a sample of how the most progressive printing salesmen are working today. It is being duplicated with unusual success by other shops in leading cities and towns. Such achievements are merely a question of the salesman using his wits.

In every industry, from time to time, there are emergency occasions when the printer is badly needed; and quite frequently the concern doesn't realize that printing will prove to be the remedy. But when the printing salesman with

facts and with an idea steps upon the scene he becomes a sort of Santa Claus.

Another illustration of the value of this kind of selling occurred right in my own office just last spring. An unusually alert salesman—new to the business—happened to be taking a small order from a house-furnishings retailer. At the same time he overheard a particularly weak canvass on the part of a salesman who represented a manufacturer of patent ironing boards. This ironing-board salesman relied entirely upon talk and

crude pencil sketches he made on a slip of paper—which, by the way, he borrowed from the dealer. "But, I've got to see the board or see pictures of it," the dealer kept on saying.

Our printing salesman broke in politely. "Doesn't your firm give you any printed descriptive matter to show?"

"Naw!" replied the salesman. "They want us to lug the thing around. But not me!" Of course no impression was made on the dealer, and no ironing-board sale was made by the salesman.

The next day our salesman went to this ironing-board factory, got a demonstration, made notes, and that evening, with some copy and layout help, worked up a four-page presentation of the device with illustrations, price lists, etc. Later he took it to the vice-president of the company and said:

"I happened to overhear one of your men making a contact with a dealer the other day. Let me tell you how he was handicapped." He explained just what had happened in that interview.

"Well, we try to get our men to carry a sample, but they just won't do it," replied the executive. "They leave it at home. What are we going to do?"

"Here's the answer," said the printing salesman as he spread out his rough dummy. "Here's something that can be mailed out ahead of the salesman, something that the salesman can leave behind him. It pictures and describes the board perfectly," and so forth. The result was an order for 28,000 folders handled very much as the rough dummy was laid out. Later, there was a reprint order for 10,000, and the forms are to be held.

There are two ways of selling printing: (1) Filling the known need for it; (2) finding a need for it. Within my experience, by far the better profits lie in the latter case. Any business man knows what his routine printing needs are. He knows where he can get a printer to fill

★ ★ *A Copy Idea* ★ ★ ★

## No Need Here to Beware of Imitations

THE SELLER of good printing need not warn the buyer to "beware of imitations."

There is no imitation of good printing. The printer's product needs no trade-mark to identify it. Good printing—indifferent printing—inferior printing—each clearly tells its own story.

It goes farther; it tells "the world" a story about its user before a word it bears is read. And therein lies the danger—that while printing must tell the truth about itself, it may not tell the truth about the user.

Inferior or indifferent printing lies when it is used to represent an estimable business. It takes good printing to tell the truth about a good product.

Advertisement from *The Imp*, house-organ of the Botz-Hugh Stephens Press, Jefferson City, Missouri

them. But frequently he fails to see where, in an emergency, good printing will tackle the situation and turn the trick. Thus it has gradually become a part of the business printer's operations to study these needs in advance—before any contact whatsoever has been made. The idea is a sound one, and there is ample proof of the beneficial results.

Not so long ago a large New Jersey manufacturing concern which had been idle for some months resumed its operations. A Newark printing salesman by mere chance lunched one day with the personnel manager of the concern. Four men were present.

"We have just hired another 4,000 people," said this personnel man, "and we couldn't get more than 12 per cent of our old people back. It's a great hindrance in getting into production. These folks haven't our background, they have no loyalty, they are hard to line up—"

"You publish a magazine for them, don't you?" asked the alert salesman.

"No, we don't."

"Well, that's the way to reach them. Get out a live and snappy house-organ and see that every newcomer reads each issue. You can soon get them to thinking along the right lines. They want to know something about your business—something about your higher-ups and what they are thinking and doing. They want to know better the fellow at the next bench, at the next machine, and in the aisle next to theirs."

"A good idea!" said the manager.

The salesman had a dummy issue in the hands of that personnel man within twenty-four hours! The effort yielded a contract to issue an employees' magazine with a quantity of 10,000 a month. This incident opened the doors of that plant for the printing salesman, who has since built up this account until it is a most profitable part of his business.

How vastly different is this kind of selling from that of many salesmen who used to make the rounds to see if anybody wanted or happened to want any printing done. As a rule, nobody did! A lot of them really didn't know whether they did or not. It is a certainty that this type of printing salesman didn't know.

An investigation of extremely thorough character before the salesman approaches any good prospect surely is money and time well spent. The fact is that one modern printing plant has just

about as much to offer as the next one. The only difference, as a rule, is in ideas. Two shops in competition, with modern equipment and a complete setup, will offer about the same thing in service, promptness, presswork, and typography. But one may forge ahead of the other merely because the selling force is offering something besides all the things that every good printer has—in other words, more original ideas.

I admit that many printing salesmen need considerable coaching before they

it is natural enough that methods should change in the printing business. But the main thing is for the printer to note the changes and swing himself into line.

### A German Legal Opinion on Morocco Leather

In order to avoid any misunderstanding, the Bavarian Association of Leather Manufacturers has published a legal opinion on the description of the term "morocco leather." According to this it

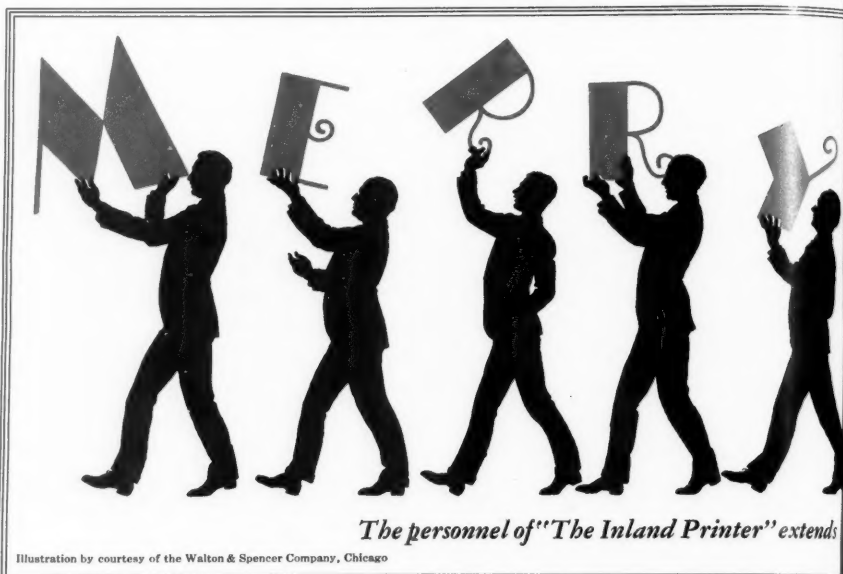


Illustration by courtesy of the Walton & Spencer Company, Chicago

can grasp the true value of this kind of selling. They are all for popping right into an office after printing—printing of any kind, or what have you. The tediousness of advance preparation and of study seems too much for many of them. But once they find that the results are more than commensurate with the effort and time required, it is another story.

Also, the time has come when the average business firm *expects* ideas from the printing salesman. A sales promotion manager told me recently:

"I have fired all my copy men and am using printer's service. I am using it because I find a fresher viewpoint. I get quicker action and I get something I never got from our payroll boys. I know that I pay for it. But I get what I pay for. We patronize three large printing houses and I never find it necessary to write a piece of copy. Yet, frankly, 'upstairs' I get all the credit for the job."

Selling methods change as time goes on—they change in every business. And

is a goat leather, and there are three chief kinds of morocco leather: that derived from the skin of the East Indian mountain goat, of the Morocco goat, and of the German goat.

It is further stated that leathers put on the market recently and described as "blue morocco" are not the genuine article, being usually made from split cattle or calf leather treated with a morocco impression. The description "chrome morocco," it is stated, is also misleading, as this is a chrome calf split embossed in morocco grain.—"*Leather World*."

### Proper Spacing

Thin or close spacing is proper spacing typographically. It may be difficult to attain in newspaper work—though it shouldn't be if care is utilized—but it is almost a "must" requirement in general commercial and book printing, and also in the typography of advertisements.—*From "The Linotype News."*



## Are Advertised Prices Binding?

*These discussions of legal problems for the benefit of the printer appear in these columns every month*

By ROSS DUDLEY

WHEN the printer advertises stationery, letterheads, or engraving, in the newspaper, in his circulars, or in his display window, at a certain price, is he legally bound to do the printing at that price to anyone who desires such

was under no obligation to sell at the advertised price. The court said, "A general advertisement in a newspaper for the sale of an indefinite quantity of goods is a mere invitation to enter into a bargain rather than an offer to sell."



extends the warmest seasonal greetings to its readers

service, or may he refuse without liability to run the order at all, despite the advertised price? Or, suppose that the printer wishes to advertise a quantity of paper for sale at a specified price and the newspaper makes a mistake and announces the price to be lower than the printer had requested. Must the printer sell the paper as advertised? If he does, can he recover the amount of the loss from the newspaper?

Here's a case that went to the Georgia supreme court: The merchant was starting a sale and instructed a newspaper to advertise certain articles for \$15 each. Somehow the newspaper made an error and advertised the goods at \$5 an article. The dealer sold forty-eight of the articles at \$5 each in accordance with the published price, thus suffering a loss of \$10 on each one, or \$480 on the lot. Can the merchant recover the \$480 from the newspaper because of the error?

The Georgia supreme court held that the merchant could not recover, as he

The legal distinction is this: If A says to B, "I will sell you this article for \$5," he has made a definite offer to sell an identified chattel and this offer becomes a contract as soon as accepted by B, as there is a meeting of the minds and an agreement by both of the parties to the sale and purchase; that is, upon the one part an intention and offer to sell an identified article, and on the other part an acceptance of such offer to sell the identified object. However, if A advertises a number of articles in the newspaper or in his display window, it is just an invitation for whoever has read the advertisement or has seen the display to come into A's store and purchase such articles as he may desire and A may have in stock and desire to sell. The Georgia case states that the first essential of a sale is that there be an identification of the object to be sold, and to make the contract there must be a meeting of the minds for the purchase and sale of the identified object, which gen-

erally does not happen until B tells A that he desires certain articles and A agrees to sell B the articles.

The general rule is laid down as follows by the Georgia case and *Corpus Juris*, a leading law digest: "Business advertisements published in newspapers or circulars sent out by mail or distributed by hand, stating that the advertiser has a certain quantity or quality of goods which he wants to dispose of at certain prices, are not offers which become contracts as soon as any person to whose notice they might come signifies his acceptance by notifying the other that he will take a certain quantity of them. They are mere invitations to all persons who may read them that the advertiser is ready to receive offers for the goods at the price stated."

There are two angles of this question to be considered by the printer, the first, when he is selling as is heretofore discussed, and the second when he is buying. For example, a manufacturer or a jobber sends a circular quoting certain prices on given merchandise. The merchant waits a short time, and, as prices are advancing, wires the manufacturer or jobber to ship him a quantity of the goods at the advertised price. The jobber refuses to do so and the merchant is forced to buy the goods elsewhere at a higher price. Can the merchant recover damages for breach of contract?

This situation would come within the same rule. In addition most wholesalers state in their quotations "Prices subject to change without notice," or "Not responsible for unfilled orders." In holding that there was no contract and that a merchant could not recover damages, another state supreme court said: "An invitation to prospective buyers to trade with defendant even when confined to a definite class [of merchants] imposes no obligation on the sender of accepting any offer which thereafter might be received. The order of the prospective buyer does not ripen into a contract of sale until the sender's acceptance, and then only as to the goods which were specifically ordered."

Of course from a retail-merchandising viewpoint it is an exceedingly poor policy to advertise goods at a certain price to the public and then refuse to sell them as announced, as it destroys the confidence of the public in the establishment which does so.

## Dangers in Proposed Copyright Law

By STEPHEN HENRY HORGAN

THE PRESENT writer was art director of the New York *Herald* in 1893, and was sent to Chicago to plan the illustrations of the World's Fair. During his absence William C. Reick, the city editor, ordered the publication of three pencil sketches of Bismarck reproduced from a Berlin publication, for which the *Herald* was presented with a bill from a law concern for \$300,000, the amount claimed for infringement of a copyright by their client. That lawsuit cost Mr. Bennett, the owner of the *Herald*, an immense sum of money, including the settlement, but it resulted in changes in the next copyright law so that a dollar a copy could not be obtained for every printed infringement. This shows the dangers that lurk in a copyright law.

It is proposed to revise the present copyright law through H. R. 12,549, introduced by Mr. Vestal, which if passed is to go into effect April 1, 1931. In this department for July, page 71, there was a brief warning which brought a letter from a distinguished lawyer stating that the allied printing trades are protected by Section 15 (e) which states: "In case of the infringement of any creation of an author by any person or corporation engaged *solely* in printing, binding, or manufacturing the same in printed form, where such infringer shall show that he was not aware that he was infringing and that he was acting in good faith, and that such infringement could not have been reasonably foreseen, then he is enjoined from proceeding with the printing and manufacturing and all the work he has done is confiscated."

Why restrict this protection for an innocent infringer to "a person or corporation engaged *solely* in printing"? Photoengravers or other photomechanical workers are the ones most liable to be the innocent infringers. Why are they left out? Photoengravers' liability, according to the proposed law, is found in Section 15 (c): "In the case of an unauthorized (a newspaper or periodical) reproduction of any copyrighted photograph the liability shall not exceed the sum of \$200 nor be less than \$10." This fine of \$10 on a newspaper or periodical is less than what it would have to pay for a license to reproduce. In the case of

an innocent photoengraver who is not aware that he is infringing, Section 15 (d) provides his penalty as follows: "In an action for infringement of copyright in any work, if defendant prove that he was not aware that he was infringing or has been subjected to fraud or substantial imposition by any third person or persons other than one of said defendant's employes, and in either case that such defendant has acted in good faith, the plaintiff shall not be entitled to any remedy against such defendant other than to recover an amount equivalent to the fair and reasonable value of a license, but not less than \$50 nor more than \$2,500." Photoengraving has always been a hazardous business. Should this law go into effect photoengravers had better be out of business.

The existing copyright law protects the photoengraver as well as the newspaper and periodical, for it states: "Notice of copyright required by this section

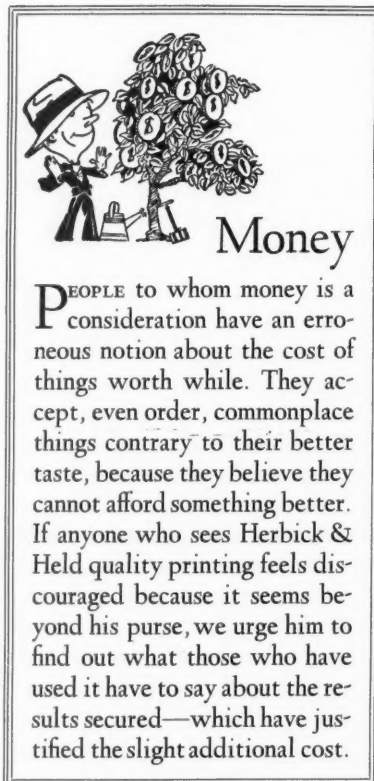
shall consist of the word 'Copyright,' or the abbreviation 'Copr.' In the case of maps, works of art, or their reproductions, drawings, photographs, prints and pictorial illustrations, etc., notice may consist of the letter 'C' enclosed within a circle." Here is a warning of property rights which if ignored by the photoengraver, newspaper, or periodical should bring upon them punishment. Just observe the trap laid in the proposed law:

"Section 34. No notice of copyright shall be required on any work copyrighted under this Act, nor after this Act goes into effect, as to works copyrighted under previous Acts. The omission of such notice from any work shall not be taken as evidence that no copyright is claimed therein nor affect the validity of the copyright therein." The danger in reproducing a picture of any kind by the proposed law extends for the period of the photographer's life and fifty years after his death, and it is to include all of the existing photographs.

Let us take but one example to illustrate the position of the photoengraver or any photomechanical worker under the proposed law: A customer sends in a bundle of illustrations for publication in a historical work he expects to publish. There is no copyright protection indicated on any of the pictures. The reproductions are made and the customer shows them to several publishers in an endeavor to find one to undertake the work. He fails in his project, while owners of the copyright learn that their rights have been infringed. The photoengraver has not been paid for his work and he is now sued for infringement of copyright, according to Section 15 (d) of the proposed law, for "not less than \$50 nor more than \$2,500" for each subject he has so reproduced. Which is the reason it is asked: Why restrict the protection for an innocent infringer to "a person or corporation engaged *solely* in printing"? In the case of illustrations the photoengraver or some other photomechanical worker is always the reproducer and consequently is the infringer. Why not include them in the protection? Have not they any friends in Congress?

The worst is yet to be told: It is proposed to tie up this new copyright law with the mess of copyright laws they have in Europe so as to make the confusion even more confounded and the legal fees altogether overwhelming.

### ★ ★ ★ A Copy Idea ★ ★ ★



PEOPLE to whom money is a consideration have an erroneous notion about the cost of things worth while. They accept, even order, commonplace things contrary to their better taste, because they believe they cannot afford something better. If anyone who sees Herbeck & Held quality printing feels discouraged because it seems beyond his purse, we urge him to find out what those who have used it have to say about the results secured—which have justified the slight additional cost.

Used on the reverse side of a Government post card sent out by the Herbeck & Held Printing Company, of Pittsburgh

# SPECIMEN REVIEW

By J. L. FRAZIER

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

**THE ENRIGHT-FREEL TYPOGRAPHIC SERVICE**, of Kansas City, Missouri.—"Your Biggest Asset" is an interesting, attractive, and effective folder, the manner in which rules are used in drawing the eye down from the title to the name on the first page being particularly striking and adding interest and character to the page as a design.

**BULMAN BROTHERS, LIMITED**, of Winnipeg, Canada.—We commend you on the unusual excellence of the specimens of offset work contained in the portfolio you recently sent us. The workmanship is exquisite, and the effect on gray stock is very fine indeed. Such an excellent showing must have developed considerable profitable business for you in correspondence and security forms.

**GUS PIERCE**, Los Angeles, California.—We are seldom privileged to see a more striking piece of advertising than your big folder "The job came in at 6 p. m.," etc. Workmanship on the layout, typography, presswork, and the colors, compares with the very unusual and impressive copy appeal. Indeed, if there is a fault it is only that there is rather too much copy on the center spread. And your folder business card is a genuine knockout.

**J. O. WOODY PRINTING COMPANY**, of Ogden, Utah.—Featuring scenic views around your city, the series of blotters you submit is interesting and attractive and should bring results. The only suggestion we think might be offered, and we are not so sure of its value ourselves, is that the typography might well be just a shade more masculine. With the halftone illustrations featured, however, you could not go too far, as the effect of such a change might be to compete too much with them.

**AMOS C. ROHN**, of Wooster, Ohio.—Donald E. Dickason's letterhead is a dandy. The layout is unusual and very interesting, and also unusually impressive. The red might have been toned a bit with orange to good advantage. Almost as good if not altogether so are the folder for the Ladies' Night program of the Rotary Club and the blotter for the Wayne County National Bank which reads "If you spend your money for merchandise in Wooster you get a second chance at the same old dollar," and so on.

**RICHARD LEE WATERHOUSE**, of Brookline, Massachusetts.—If all of the rules and ornaments inside and excepting the border were

eliminated, the circular "Advertising Is the Sunlight of Business" would be greatly improved. The white space would then cause

the type to stand out as it should, whereas as printed the ornamental features appear to have been inserted simply to kill the white space and have a tendency to weaken the effect of the type-matter in the circular, furnishing as they do a powerful counter-attraction.

**GIFFORD WOOD**, New York City.—The two booklets entitled "The Primary Building Market," Nos. 1 and 2, are interesting and effective from the standpoint of format and typography. We feel that the colors on the cover are needlessly strong from the standpoint of their relation to design, and that in addition and because of that they show a tendency to weaken the type matter, or rather the lettering, which is of prime importance. The pages of text are attractive and give the impression of being easy to read.

**GUY PIFER**, Ontario, California.—The cover for the "Ontario 20-30 Club" is spicy and interesting if not a work of art, and it is not objectionable. We are inclined to dislike setting the lines at top and bottom so close to the border because of the fact that they are so short and make quite a difference in margins. Yet to set the lines low and high enough respectively to correct the marginal fault would mean placing them so close to the other type as to kill the white space and to spoil the effect otherwise, so possibly it is best to let them stand as printed.

**WARNER BROTHERS COMPANY**, of Bridgeport, Connecticut.—Excepting for the fact that spacing between words in the text is too wide, even considering the exceptional amount of space between lines, we like the booklet announcing Y. M. C. A.'s Health School quite well. The typography is interesting and characterful and layout very good indeed throughout. We prefer the halftones without the finishing line which is conventionally used, and we believe that if you would compare some of those in this booklet with and without the fine line you would agree.

**THE DEVINNE-HALLENBECK COMPANY**, New York City.—Two items in the latest package of specimens submitted by you, and which we



## ADMIRATION

of an advertising piece is a long step toward interest and interest is the first essential of all good advertising.

Let good lettering, layout, and design help your sales literature to arouse admiration and interest in Mr. Prospect.

**HERMAN E. DEAN**  
8 ARLINGTON ST., BOSTON

DESIGNING OF BOOKLETS, BROCHURES, BOOK JACKETS AND FOLDERS

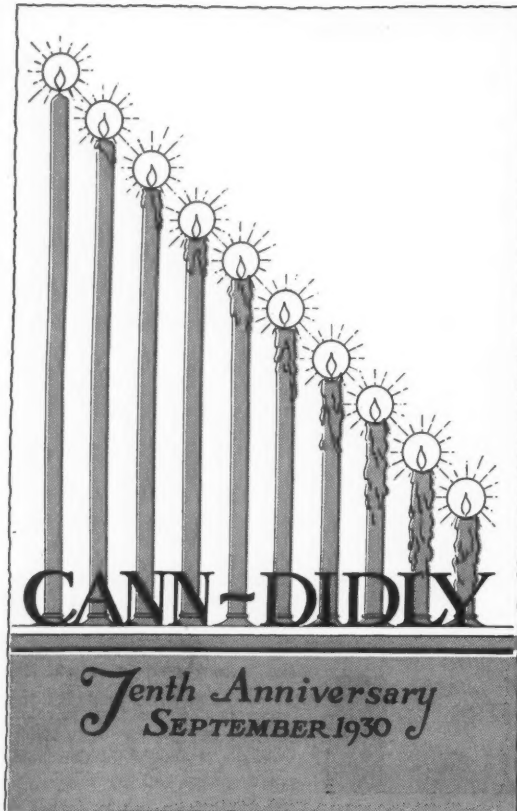
Above, reverse of Government post card by the artist named. Below, center spread of folder, originally printed in black and silver, announcing a change of address in an unusual and a most effective manner

OUR ALDERMEN  
INSISTED ON PRESENTING  
US WITH THIS  
NEW NUMBER

3 4 1

If you, too, have had your street number changed, wouldn't it be well to send out an announcement, something like this one, carrying also a sales building message? . . . Then, too, you will need new letterheads, envelopes, business cards, bill heads, labels, address stickers, and other printed matter. . . . You will want prompt service, good work, right prices. . . . and perhaps you will want to use our Creative Direct Advertising Division in redesigning all such printed matter. . . . We are equipped and organized to meet all these requirements on every class of work from the smallest order to the deluxe catalog or complete Direct Advertising Campaign. . . . We can call any time you say. Phone Broadway 9835.

**THE E. F. SCHMIDT CO.**  
NEW ADDRESS, 341 N. MILWAUKEE STREET  
MILWAUKEE - WISCONSIN  
Creative Advertising Printing



The original of this distinctive cover from the house-organ of Cann Brothers & Kindig, well known printing concern of Wilmington, Delaware, is printed in black and rose on stock of harmonious hue

50 • BOOKS  
• PRINTS  
• PRINTING  
FOR  
COMMERCE

• These three exhibitions,  
arranged and selected by the  
American Institute of Graphic  
Arts, will be on view at the

AYER GALLERIES

WASHINGTON SQUARE  
PHILADELPHIA  
October 13-22, inclusive.  
The exhibition will be open from 10  
A.M. to 4 P.M. Admission is free.

This striking announcement is from V. Winfield Challenger, of the typographic department of N. W. Ayer & Son, Philadelphia

are happy to receive and study, stand out as being especially fine. They are the folder "You Are Invited" which is unusually characterful and printed in delightfully pleasing colors, and the reprint of what very evidently is an insert prepared for some advertising magazine and headed "Color." The latter is a sane and striking application of some of the better of the new features introduced into typography within recent years.

THE BACHMEYER-LUTMER PRESS, of Cincinnati, Ohio.—We appreciate your sending us such a large number of the blotters which you have used from time to time. They are all impressive, though some in our opinion are on the verge of being overdone, that is, ornamental features are rather too outstanding. There is nevertheless a fine degree of originality about them, and none will be overlooked or go unread. Probably the outstanding feature is the copy. Whoever wrote this has the knack of providing just about the maximum of force and conviction it is possible to put into some ten words or less.

RUSSELL & COCKRELL, of Amarillo, Texas.—In view of the interesting cover design, although roman instead of the Old English would appear to be better for the title in the panel, we regret that you did not use a more stylish type face for the few headings which as printed appear in the old-style antique. A larger size and in upper and lower case would have served to enliven the pages materially as well as make them more attractive. The presswork is too weak and it is uneven in spots as well, and the same only more so is true of the book "Destruction," the cover of which is strikingly appropriate and is otherwise decidedly effective.

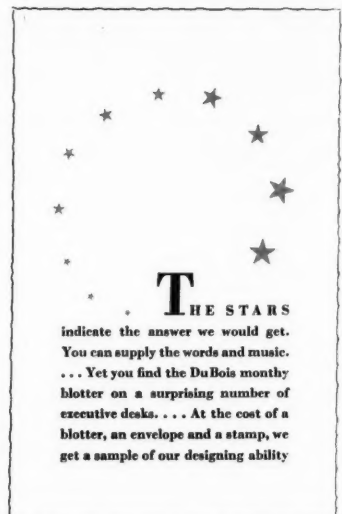
TEDDY T. JONAS, of New York City.—Except for the wide letter-spacing of your name, the main line, we like your letterhead, which is set for the most part in Kabel, especially because they are as a rule bold, do not stand letter-spacing to advantage. The most interesting feature is the effect you have achieved by printing parallel rules in a light brown over the illustration ornament in a dark brown. They create the effect of a square illustration, though the illustration is of irregular form. It is a stunt which other readers might sometime have occasion to use, hence the reference in regard to it.

FINLAY BROTHERS, Hartford, Connecticut.—We like the title page of the Ellenor Cook folder produced for Shearwood-Smith, Incorporated, extremely well. The illustration which features it is attractive, the type matter in an unusual decorative panel is most effective, and the colors employed are very pleasing indeed. With the exception of the fact that the orange is somewhat too weak for the

type matter printed in it, we like the other pages too, but obviously if the color were strengthened enough to be satisfactory for the type it would be too strong and coarse in the head-band of page 2. The enclosure printed in black on white paper is also to be classified as good.

WALTER H. LEVASSEUR, of Buffalo, New York.—Your blotter "Modern-age Typography" is unusually effective, especially as respects layout, and there is also considerable of character about it as the result of the style of type used. Colors are also pleasing. Yours is the second use we've seen of "modernage," which we consider has merit, and it might be employed to distinguish between what is smart and new in typography and the black, wild, weird, and exotic style, unfortunately still practiced by some, and commonly considered "modernistic." The first use of "modernage" noted by us was in a type booklet by the American Type Founders Company as descriptive of modern typography.

A. S. RUNDLE, Melbourne, Australia.—We appreciate your sending the copy of the menu and program for the annual banquet of the Victorian Master Printers' Association. This is one of the most characterful and appropriate items of this kind we have



An unusually interesting and effective use of star ornaments. The second page of a folder the text of which is a continuation of that which is printed as the title on the first, and which reads as follows: "Just suppose we should try to buy advertising space on a big executive's desk?"

ever received. The cover, suggestive of the fine tooled binding of a book, is very fine indeed, and the suitable end leaves contribute measurably toward carrying out the idea. Inside pages are also excellent, the border being very attractive; in fact the only suggestion we have to offer toward what appears to be needed improvement concerns the spacing of lines on the title page. They are too crowded, especially in view of the amount of white space in the page as a whole.

DEPARTMENT OF PRINTING, Cass Technical High School, Detroit.—In the production of the series of leaflets on early master printers you have done a mighty fine thing. The brief stories about Ratdolt, Froben, Koberger, De Vinne, Goudy, etc., will serve to introduce the students to the well known figures in the history of the craft and inspire them with a desire to know more. As far as we believe was possible you have set each leaflet in a type face associated in some way with the subject of the sketch, and that, too, is a fine feature, as is also the fact that in most cases the work-marks are also shown. Not only is the series a fine and stimulating educational feature, but the typography is very commendable.

JACKSON PRESS, Stratford, England.—It is seldom that we are privileged to see such impressive and at the same time attractive work as that which you have done on the brochure "The Phoenix Theatre." The finest craftsmanship is evident in every detail, though the best work is probably that on the illustrations printed in dull inks on mat-surfaced paper and which fill the page in every instance (bleed). Though we feel that the addition of one-point leads between the lines would improve the text the typography is nevertheless outstanding, and the decorative headbands which appear on three or four pages marking new sections are beautiful. When it comes to quality in printing and all features of it you do not need to take your hat off to anyone.

PAUL V. GREENE, Hollywood, California.—There are several remarkably smart and im-

and our presswork right in the middle of the big Chief's desk. What's more, it bears our name and address. Talk about preferred position. . . . And we realize perfectly that our bragging about it in this way may lose us that place. . . . One of these executives is likely to realize what a wonderful chance he has to get that space for himself with a DuBois designed and printed blotter bearing his firm's name and address. . . . If you want to be that executive just give us a ring and we'll "hop to it." We print other things as beautifully as we do blotters. The number is Monroe 6755.

THE DUBOIS PRESS  
Rochester - New York

The third page concluding the text of the interesting folder from the DuBois Press, of Rochester. The second page is shown and discussed directly opposite


pressive items in the package most recently received and which make full use of some of the better ideas considered modern without going to the extremes which on the part of many resulted in much printing that seemed intended to astound and shock rather than impress and influence. If we correctly recall some of the previous work that you have submitted, you have mellowed a bit, and we're glad to note it, for it is evident that you have the knack of doing things differently, and that counts for a lot. The items we like best are Bireley's letterhead, the folder "Ravenelle Presents," and business cards for Pilcher and for



**KOOLAIRE**  
REFRIGERATOR • COMPANY • INC.  
General Offices • Caslon Building  
St. Paul, Minnesota

J. W. TORRENS  
SALES MGR.


Custom Commercial and Passenger Cars



**Ferris Morton Motor Company**  
2300 West Diversey Parkway at Elm  
Detroit, Michigan

FOR SALES AND SERVICE PHONE MUNISING 6120

PITTSFIELD TRUST AND SAVINGS BANK



COMBINED RESOURCES OVER THREE MILLION DOLLARS  
THIRTY THREE COLUMBIA BOULEVARD PITTSFIELD CALIFORNIA

OFFICE OF JOHN W. MOORE - PRESIDENT

A trio of striking letterheads from one of the finest portfolios as yet issued by any paper manufacturer. It is "The Chart of Bond Paper Value," produced for the Munising Paper Company by its advertising agent, the Ellis T. Gash Company, of Chicago. This contains, in addition to a number of fine specimens of stationery, informative text on the subject of paper and its manufacture

the Bank of Hollywood Building Barber Shop. The display on the cover of the interesting and unusual booklet "Scriptural Word Study" could be larger to good advantage.

BELCASTRO BROTHERS, Greenwich, Connecticut.—Though not outstanding, the letterhead for the Delage Radio Sales and Service Company is in a measure interesting and quite effective. The precise squaring-up of the type matter does not seem to be altogether in key with the informal placing of the cut, though the point may be somewhat far-fetched. We feel that we would like the design better if the cut were on the right instead of the left, leaving more white space by the name. One of the weaknesses of the composition is the monotonous uniformity in the size of the type, the address lines being too large in relation to the name. If these were smaller so that the two lines concerned would be no longer than the name the effect would be better even with the cut where it is located; though it might be placed to advantage below the type matter and flush at the left, or above the type matter and flush at the right.

CHARLES G. MALLON, Pittsburgh.—Menus for the Hotel William Penn are considerably above average grade, the breakfast card for the Coffee Shop being especially good. Crowding of the lines seems a characteristic of such

menu cards, and, while not as evident in the one named above as in that for the Urban Room, it is noticeable nevertheless. The latter could scarcely be made larger, but the size of the other could be increased a trifle and the fault be overcome thereby. Headings on both, hand-lettered and illustrated, are excellent, being printed in unusually pleasing colors. We would like the effective card "Awaiting Your Pleasure" better if the geometric ornaments used as cut-offs had been eliminated. There is quite enough ornament in the design otherwise, and the elimination of the items referred to would provide needed white space, which, after all is said on the subject, constitutes the best division one can use.

BALDING & MANSELL, London, England.—"Ars Typographica," your new typebook, is one of the finest we have seen. The cover is full of character and suggestive of quality, and the end leaves, printed from a form made up of missal initials and square panels of ornament, checkerboard fashion, is new, interesting, and effective. However, excellent as this feature is, we feel that you erred in printing the form in such strong colors as the blue, which is softened somewhat, and the red. The effect is therefore hard and a bit coarse and otherwise too strong in relation to the cover and the pages of text. It is the only adverse criticism we

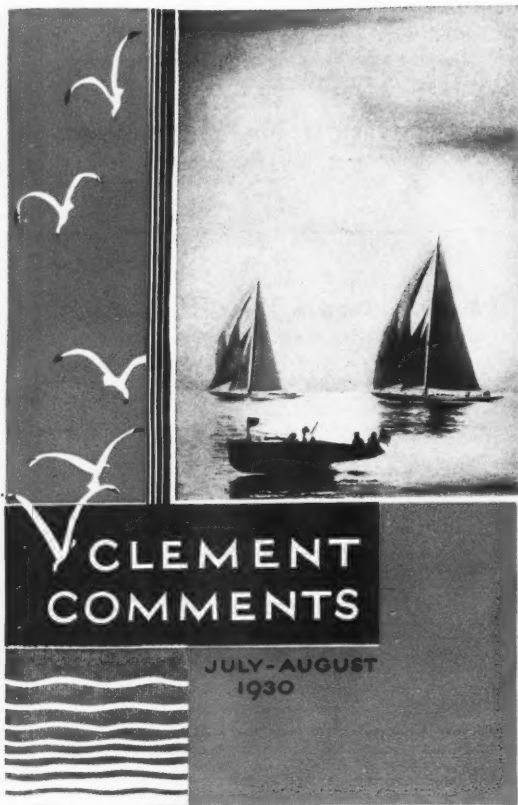


**drozart**  
ARTISTS  
TYPOGRAPHERS  
PRINTERS  
46 KEARNY STREET  
PHONE GARFIELD 8733  
SIGNOR SIVERTSON

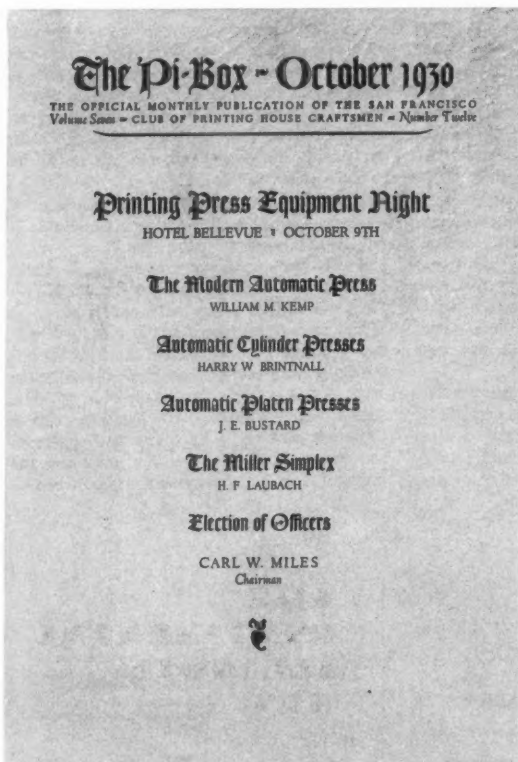


**HARRY L. STRÄNG** typographer  
1107 SECOND AVENUE  
TELEPHONE SENECA 1038  
SEATTLE

The original of the business card on the left, from San Francisco, is printed in black and gold, that of Mr. Strang in soft violet (cut), rose (periods), and black. Each has considerable punch



A cover from the very interesting house-organ of the J. W. Clement Company, Buffalo. On the original the green is much lighter



Additional evidence of the quality of craftsmanship which is practiced in the leading printing centers on the Pacific coast

have to offer. The form would be delightfully pleasing if printed in delicate pastel hues. One especially fine feature is the relatively large blocks of the book sizes, which have the advantage of demonstrating their effect in mass—an important point.

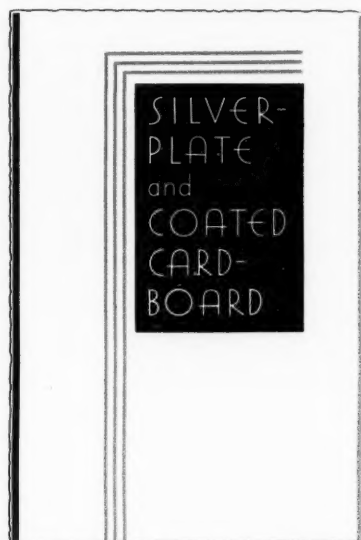
FEDERAL ADVERTISING AGENCY, New York City.—With the exception of the title page, which is scarcely consistent with other pages and which, largely as a result of the type of lettering, scarcely suggests quality, we admire the booklet "North Star Blankets" produced for the North Star Woolen Mill Company. The cover is exquisite, and although the style of lettering is the same as that of the title page there is less of it and it appears better executed and less eccentric than that on the title page, and especially the lower line. The layout on the pages of the text is characterful, impressive, and attractive, and the pressman on this job appears to have been very much on the job. The process illustrations which appear upon practically every page and depict the blankets in their respective colorings are printed in a thoroughly satisfactory manner. All interested in the item should feel proud of their respective parts.

THE MAPLE PRESS COMPANY, of York, Pennsylvania.—While both the letterheads for *Everybody's Poultry Magazine* are very good, we like the one in the sans serif better. The effect achieved by printing four rules, evenly spaced, in red across the sheet and over the name line printed in black, is very striking. In the interest of other readers who may want to try the stunt, it should be stated that the upper of the four rules lines up with the top of the name line, and the lower one with the bottom of the line. When as in this case the type is bold the rules overprinted do not noticeably affect its clarity and the stunt affords an interesting way to add color to a design and thus avoid a conventional effect, which, although the whitening-out is interesting, is the fault with the other setting if it can be said to be faulty. Other specimens in the collection are uniformly high grade, though none is as interesting as the letterhead emphasized above.

THE MARCHBANKS PRESS, of New York City.—To a printer who has watched, studied, and admired your work for at least twenty-five years and recognized it always as the quintessence of excellence, the receipt of the copy of "The Radio Book," executed for the Radio Corporation of America, is a real event. It is quality all the way through—something to be prized as a keepsake by collectors and lovers of fine book typography. The cover demonstrates the possibil-

ities for unusual force and distinction in connection with essentially simple and dignified design that results from the use of the bright-colored binding. With bright red cover paper over the board sides, the title run in silver on a black label mounted in a stamped panel, and black cloth over the backbone, the effect is not only as striking as anyone could wish but withal characterized by very excellent taste. Though of a different type—particularly more commercial-looking—the booklet "Goetze Gaskets" has been executed in equally fine fashion.

COMMANDAY-ROTH COMPANY, of New York City.—In the folder "Exterminating Service for the Hotel" we believe you have, as stated, constructed an institutional dignity for the advertiser despite the nature of



A novel rule treatment in connection with an effective reverse panel distinguishes this folder title, a commendable modern effort produced for the Falulah Paper Company, Fitchburg, Massachusetts. The page folds over to within half an inch of the red line at the right, this being at the edge of a very much narrower fold which, being stapled at top and bottom, forms a practical pocket for various enclosures

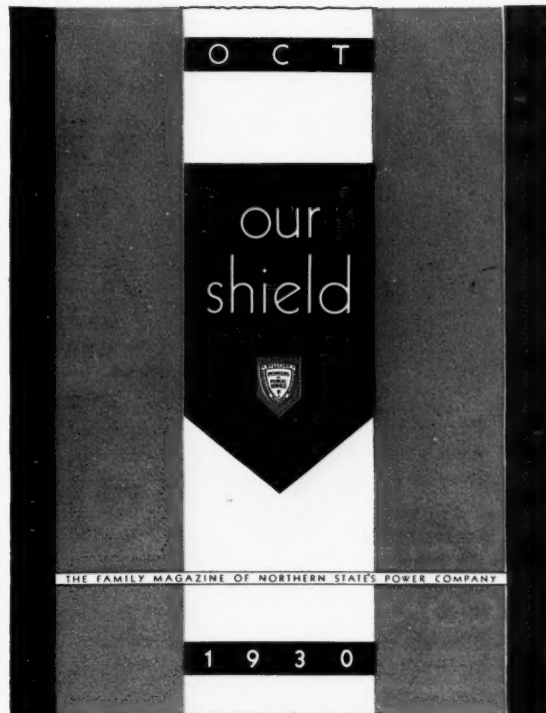
the business, which is ordinarily held up to ridicule. The inside spread of four pages is particularly fine, being very modern in appearance and yet not bizarre in any sense. The four colors used, black, brown, soft light blue, and silver, are expertly employed. In fact there is just one feature, rather two, which we do not endorse. The lettering on the front page could be clearer as well as more attractive, and in view of the weight of other units on the page it seems it should also be a bit stronger. Crowding is in evidence on the page headed "You Cannot Gamble With Your Guesses," the effect of which is aggravated by the letter-spacing of the type. Lines letter-spaced require relatively more spacing between them. As is characteristic of all your work that we have seen, the presswork is properly classified as A No. 1.

ELMER W. MILLER, of Cincinnati, Ohio.—Except for the fault that the lines of text upon the inside page are too closely spaced we like the spread of the item "In Memory of William Howard Taft" quite well, although the type is rather too heavily inked. The cover design is fair enough, although the sans serif letter seems to call for some choice of layout other than simply the long-and-short-line centered style, though the nature of

space would not permit of a noticeably larger size, then a bolder style should have been selected, although each of the rules might be somewhat narrower without sacrificing the character and effect which they impart. The lines in each group are spaced too closely; in fact this is a noticeable fault in several of the otherwise attractive folder title pages, notably the programs for the eighth concert of the girls' glee club and the forty-fourth annual commencement, in which one finds an extraordinary quantity of white space between the groups. The former is particularly attractive otherwise, and, we should say also, nevertheless.

THE KEYSTONE PRESS, Sacramento, California.—There is not much room for a choice between the two color combinations in which you have printed your letterhead, though, because there is an overuse of color on both, we consider that you printed the run in the better of the combinations because the heavy band under the name line is produced in colors less pronounced than the other. This band is too conspicuous—no, obstreperous is the word—and in addition suggests an effect of clutter which too close spacing between lines tends to aggravate. The effect of the group on the right is awkward because the line "Printers" is shorter than the three following. The main stem of the "P" in the italic line should be aligned with the front of the following lines and the flourish starting the swash "P" extended into the margin. Excessive letter-spacing of the two final lines of this small group appears very bad indeed. When matter does not naturally fall into lines of even length it is advisable to try some different form of layout, as nothing looks worse than a group of type plainly showing that forcing was necessary to give it the form it possesses.

DUPONT PRINTING DIVISION, of Newburgh, New York.—In one respect if no other your book "Style, Design, Color, Texture. DuPont Fabrikoid," is outstanding. We refer to the silvered fabrikoid with which the case is bound and the impressive and expressive design applied thereto in unusually pleasing colors. It is a treasure we will show to the numerous lovers of fine printing we come in contact with here. The inside pages are remarkably well printed and layout is impressive, yet the cubistic lettering in which the names DuPont and Fabrikoid appear in the display tends to leave a sour taste. With what is considered the text matter set in one of the smart and attractive new sans-serif types it seems strange that the idea did not occur to the designer to use a related face or the same face. Of



This unusual publication cover was produced by the photoengraver from a proof of the type matter. Simple instructions on the proof guided the engraver sufficiently in laying out the color masses. Another cover from the same company, and which was produced in the same manner, was shown and described on page 99 of our October issue

*Speed*  
and efficiency being the prime factors in financial printing, the Hamilton Press offers its clientele the most comprehensive typographic service obtainable. Through an organization of experts, day and night service is available from coast to coast in eighteen strategically located cities. A complete art and layout department backed by most modern mechanical methods gives character and style to our product. Demand fine typography, but retain speed and economy of method - specify Hamilton.

THE HAMILTON PRESS  
58 STONE STREET - NEW YORK



Charles J. Felten, designer of this blotter, has the correct thought as to what is modern in type, illustration, and layout. His conception of modernity, here demonstrated, is decidedly at variance with that of printers who contemplate it as a clutter of geometric ornaments and malformed letters in a disorderly array


the item demands dignity. An especially impressive item is the folder announcing the fall displays of S. P. Nelson & Sons, though we regret the use of Copperplate Gothic on the first inside page, which is by no means the letter that the Bernhard Gothic, used elsewhere, is. Although the two address lines are too closely spaced we like your invoice, too, as well as all the other specimens, in fact, except two blotters in which you have used the type face named for a prominent New York City street and which in the opinion of this writer will just about ruin any job of printing.

PRINTING DEPARTMENT, South Dakota State College, Brookings, South Dakota.—The work you submit is commendable. Probably the item of most interest in the lot is the program of the third tour of the Printonian Club through various Omaha plants. The use of rules on the title page is effective, but the type used in connection is comparatively too small and otherwise quite too weak. Since the

THE CONTINENTAL ILLINOIS NEWS  
OCTOBER 1930

The parts here printed in black were appropriately brown on the original cover from the employees' publication of a Chicago bank

A step forward in bringing a closer understanding between the user of paper, his printer and the paper producer . . .



IT IS our pleasure to announce the addition to our staff of Mr. Walter Ryan, Jr., whose inception in the paper business was originally with the Dill & Collins Paper Company, of Philadelphia. Mr. Ryan has an extensive background of experience with several of the foremost paper houses of the country. His most recent connection being The Alling & Cory Company. He will act as counselor and assist in the answering of paper problems among our clients. You will find him extremely helpful to you in an advisory capacity. Mr. Ryan's services will be available at all times to the printer, advertising agency, advertiser and all users of paper.

CHOPE . STEVENS . PAPER . COMPANY

The third page of a striking 9 by 12 folder printed in orange and deep brown on India-tint ripple-finish cover stock. It was designed by Harry Armstrong, of John Borman & Son, Detroit

DETROIT  
1930  
SEPTEMBER 22  
SEPTEMBER 29

EXHIBIT  
OF  
CONTEMPORARY  
ADVERTISING  
ART

SCARAB CLUB  
217 FARNSWORTH

PRESENTED BY ADVERTISERS INCORPORATED

Another striking item from Detroit by Advertisers Incorporated, who sponsored the exhibition the folder announces. The original is printed in black only on gray cover stock, French folded. A list of exhibitors is presented on the inside pages of this unusual folder

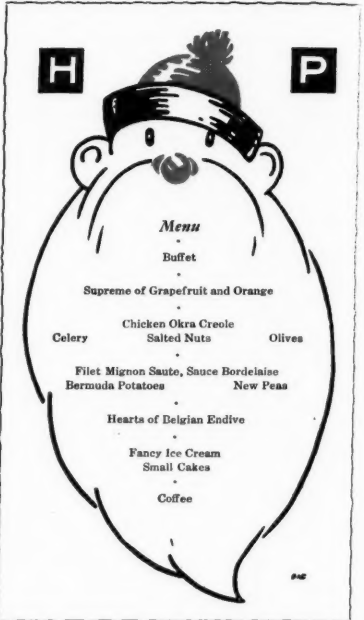
course the size, being larger, would create emphasis for these important display features. Indeed, the name DuPont, in this complex cubistic lettering and so widely letter-spaced across the top of most pages as a running head, is scarcely intelligible. Such lettering, furthermore, in our opinion is not consistent with the nature and quality of the material the book is employed to promote.

J. WALTER THOMPSON PROPRIETARY, LIMITED, of Melbourne, Australia.—There are quite a number of interesting and effective items of printed publicity in the collection you have sent us, some of those for General Motors and Goodyear being all that anyone could ask. In fact there is but one which we do not like—the booklet "How to Get Long Life From Your Car"—and the feature of it which does not appeal to us is the cubistic lettering on the cover. The inside pages are commonplace, due to a large extent to narrow and uneven margins and exceptionally wide spacing between the words. This same error of spacing occurs in some of the more expensive items, but there the effect of the attractive process illustrations and of better margins compensates somewhat. It is disappointing to see a lot of care and much money expended in having fine drawings made and printing them faultlessly, as is the case in all instances of colorwork, and yet to have such an inexpensive feature as proper spacing ignored.

Note just as an example the text in the "Long Life Pontiac Six" booklet. All that is necessary in the way of space between words is just enough to set the words definitely apart, and anything beyond that is detrimental instead of helpful.

GREENFIELD PRINTING AND PUBLISHING COMPANY, Greenfield, Ohio.—If the line "Printers—Designers" had not been printed in such an extremely weak tint we would like your letterhead, although we would prefer also to see a light brown used instead of the yellow, which if untoned or only slightly dulled has a cheapening effect. The use of heavy rules printed alternately in black and silver on the two window cards is objectionable, particularly since no definite pattern having a purpose is indicated. They give the impression of having been just thrown together helterskelter fashion, and despite the liberal amount of white space elsewhere they have the effect of drawing attention from the type on the one headed "Adytum." This one would be improved if the type were moved upward and toward the

right somewhat, as then it would have a better chance to score, and if the lines were spaced out a bit. The type is so large it will stand—in fact needs—quite a lot of space between lines. Curiously the most objectionable of the rules in this form are the light ones above and below the two named in the lower left-hand side. The worst feature about the rule-work on the other is that one does not grasp at a glance the fact that the rules on the left are to represent the "F" in football, and the word appears at first to be "ootball."



From the striking 1929 Christmas menu of the Hotel Pennsylvania, New York. The original is in deep green and bright red on green cover stock

THE SPEER PRESS, Paterson, New Jersey.—Your blotter "No Siree" could very readily have been improved. The silhouette illustration printed in the yellow is fine, but the color is too garish and glaring. A medium brown would have been a fine choice. Printed forms in which light, warm colors predominate are too startling and are irritating. Reds and yellows should be used in limited areas. The handling of the type could also be improved. First of all the rules used as dashes and cut-offs should be eliminated. White space is the best division that can be made between the parts of a display, but when there are changes in size of type these supplement white space in marking divisions. With the rules eliminated, the heading made larger, and the initial smaller, for it seems far too prominent, a more attractive and more impressive form would result. It would be a good plan to center the subheading "Oh, Yes" and to eliminate the periods at the end of the first paragraph of text, which, contrary to what you may think, does not give the line the effect of

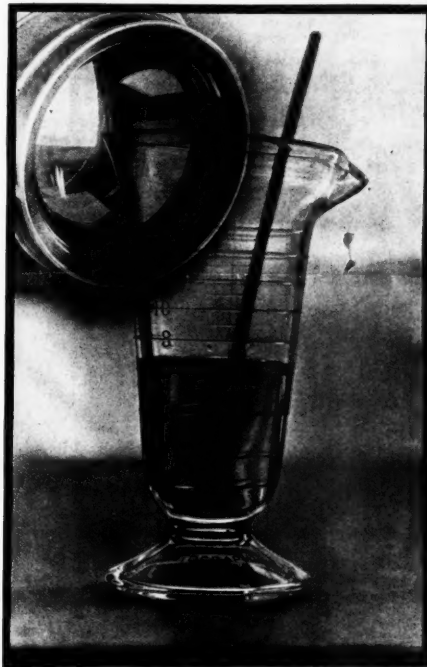


being full, periods being so small in relation to the type characters. In display it is often advisable to center the last line of a text group, and, when in such cases the line is too short to look well, to make the next to the last line also short but longer than the last—in short, finishing off the group in a pyramid.

ASSUMPCAO & TELXEIRA, Sao Paulo, Brazil.—We have enjoyed examining the number of specimens you have sent us, and consider them striking. Layout is unusual and interesting and there is a versatile use of rules and ornament that indicates considerable ingenuity, although you must look out lest the frame overshadows the picture. The July calendar is particularly striking, although we regret that you did not use some good bold-face roman instead of the Copperplate Gothic, which is suitable only for stationery work where an effect suggestive of copperplate engraved work is desirable. Such a type would have added measurably to the appearance of this item. The most unusual of the specimens, however, and best, all things considered, is the card signed "Papelerias Riachuelo." It has a punch. A weakness in the August blotter is the dull effect that the colors create. While obviously a bright red would not do because of the extent of the decoration printed in deep red, the result we are sure would have been more successful if a lighter color of stock had been used and the ornamental background printed in a delicate tint of some one of the cold colors. While the outstanding characteristic of the work is its novelty, we admonish you that it is easy to go too far in that direction. After all is said the main point is to get the message read and the reader influenced, and dependence for that must be placed upon the thought the type conveys.

PROGRESS PRINTING CORPORATION, San Francisco.—Your house-organ, *Progress*, rates as one of the best being issued by printers at the present time. The excellence of the cover designs, striking process illustrations bled off the page, results in a mighty fine first impression, and it suggests that you are quality printers, which is undoubtedly precisely your objective. We doubt if any other printer in America is putting more effort and expense into covers for his house-organ, and we believe it pays. Inside typography and makeup for the most part measures up despite an exceptionally high standard set by the covers. Typography and makeup are snappy as a rule, effective, and decidedly interesting. The qualification is suggested by the rather too pronounced triangle ornaments upon the inside front cover of the September issue and the weak title page of the May number. Due to the nature of the layout the triangles of the same size are not objectionable in the advertisement upon the inside back cover, where they seem to constitute a needed element of the design; but this condition is not nearly so much true of the other. On the text pages the triangles are unusually effective and the center spread, a group of half-tones, is excellent, though the green might well have been a bit lighter. In layout and typogra-

## MODERN CAMERA & ENGRAVING METHODS



The Photo-Engravers of San Francisco have an important message for the printing industry which will be "broadcast" at the next meeting of the San Francisco Club of Printing House Craftsmen "Al" Hoffman will act as the chairman, presenting the following speakers: L. V. O'Connor has prepared a well organized thought, "Relationship of Photo-Engraving to San Francisco Business" P. Douglas Anderson a modern art photographer, will follow with his idea of "Photography's Place in Modern Printing" J. Walter Mann will next outline "Latest Methods in the Handling of Black and White Plates" The ideas expressed at this meeting should give everyone, who may be interested in better printing, a clearer understanding of the photo-engraving art. Photography is creating a new desire to buy and modern printers are being enhanced by this stimulus.

Dinner at 6:30 p.m. sharp. \$1.50 per plate.

### Hotel Bellevue + June 12, 1930

Of impressive size, 16 by 22 inches, the original of this poster advertising a summer meeting of the San Francisco Club of Printing House Craftsmen is of remarkably effective character

phy the May title page is just commonplace and static, and not in any sense in keeping with the item otherwise. Roughing the covers removes the objectionable glare which coated stock creates, and softens the effect to advantage. Presswork is excellent. The folder, "Keys to Progress," is effective in every respect, particularly, however, because of the trick fold, one of the most interesting and unusual that we have ever encountered.

THE FREDERICK PRESS, of Frederick, Oklahoma.—You are at a decided handicap on account of the character of the type faces you

have to work with. Except for one line in your letterhead, the bold italic, there is not a single type in any of the specimens that is more than just unobjectionable, and all are commonplace. The basis of good typography is good type, and an investment in but one up-to-date series would result in a wonderful improvement in your work, which even as arranged is for the most part commendable. On the cover of the folder "Is Business Depression Real or Fancied?" the engraved face is altogether out of key in relation to the solid silhouette wood-cut illustration, and too light in tone as well. One of the newer sans serifs or a good bold roman like Goudy would make all the difference in the world on this page. Of the two interesting paneled arrangements of your letterhead we like the one having the solid tint panel printed in a weak cream color better. The trouble with the other is that the heaviest item in the form, the horizontal rule, is printed in the strongest color—the reverse of what should be the case. In two-color printing make it a rule to choose

## SWAN SERVICE

ADVERTISING TYPOGRAPHY AND PRINTING

119 YORK ST., TORONTO

Printed upon laid stock, and with the green (used as the second color instead of red) considerably lighter in tone, the original of this letterhead from Canada attained a high degree of impressiveness

**↑ TO THE  
CLIENTS WHO HAVE HELPED US GROW . . .**

The Republic Club, Superior Typography, Inc. will move into new and larger quarters at 205 East 42nd Street. Although the occasion is a proud one for us, it is surely a reminder of our complete indebtedness to those who have helped us grow. Only through their interest and good-will have we been enabled to develop into a typographic institution. In expressing our appreciation, we pledge ourselves to the same service ideals of the past. To our clients even greater efforts toward perfection of work. To our co-workers treatment and surroundings conducive to happiness. To our work steady application and an insistent desire for typographic knowledge. We cordially invite you to visit our new home and meet the creative and service members of our organization.

A striking layout; the center spread of a folder by Superior Typography, Incorporated, of New York City. If the crude and ugly type used for the heading were invariably employed with the degree of restraint here indicated the result of its use, and that of other eccentric fonts, would have been decidedly less harmful to typography. Unfortunately, however, most misguided modernists have considered it necessary to accompany it with an extravagant amount of geometric ornament

for the weaker color items which are correspondingly heavier, so that after printing the tone value of the design, regardless of the colors, will be as near the same as possible. Nothing is more unsatisfactory than to look at two colors one of which appears to stand farther from the eye than the other. This of course does not apply in cases like the other letterhead, where the second color is intended only for a background when the objective justifies the difference in value. Note how in value the name of the company, printed in a weak and washed-out red, seems to recede from the eye in an effect which is undesirable.

KING PRINTING COMPANY, Bristol, Tennessee-Virginia.—There are a number of attractive and effective pages in the Type Number of your house-organ. On the other hand there are some which are far from satisfactory, the front cover as set in a cubistic type face which is being used much less than two years ago, and which more than one printer has told us he has thrown out, being especially poor. The only quality it has is force, and this is achieved at such a cost in attractiveness, dignity, and sacrifice of the ideals of the craft as to make one wish for something senile just so long as it doesn't offend. It suggests the clown in a parade of whatever figures or characters anyone might gather together in actuality. To a lesser extent other pages where this particular type face has been used and similarly associated with crude square and triangular and otherwise shaped solid ornament, barbaric in the extreme, are discouraging. The best results are found on pages in which the light-face types are used, some of which are characterful and impressive, and we cannot understand why in those pages where the effect of strength was desired you did not see fit to use such fine faces as Garamond, Cloister, and Goudy Bold. While the yellow-orange used as the second color is excellent as

tint backgrounds over which cuts have been printed in black, and for the rules where used, it is too weak in value for the initials and lines of type printed in it. The lighter-toned initials especially appear all but lost, and tone balance is not at all uniform. Some of the better pages are those headed or signed, as the case may be, "Responsible Helpfulness" (initial excepted), "The Art Shop," "Laundering for That Most Exacting Wife," "Printing," "Modern Dry Cleaning," and several others. On the whole the craftsmanship is not up to the standard you have maintained in the past and the tendency to work out bizarre effects, where evident, is especially disappointing.

FRANKLIN SCHOOL, Newark, New Jersey.—While your new paper, the *News*, is interesting, the body type is too large in relation to the size of the page and the headings. Since

the type has a very small shoulder it appears very crowded when set solid, as you will note on considering it after this suggestion. Otherwise it is commendable.

ALFRED TACEY, Leicester, England.—It has been a real pleasure to examine the dozen or more specimens of your work, and, it will suffice to say, we do not receive or even see printing which on the whole anyone confidently could state is better. While our greatest interest has centered upon the handsome booklet the greater part of which is devoted to showing the different sizes of Centaur roman and Arrighi italic, both beautiful fonts, it is most certainly no better as an example of printing craftsmanship than the folder "Still Daring to Be Different" by which you promote printing with aquatone inks, or the Christmas catalog of Simpkin & James, Limited. The objectives of all three are as different as their handling. Seldom have we seen a handsomer or more intriguing cover than that of the Centaur booklet. First of all the novelty stock is charming and rich-looking. The design is featured by a striking illustration of Centaur in gold except for a black line here and there to suggest the most essential shadows. This is placed against a circle in black around which, almost at the edge, there is a border of alternate half-circles and half-diamonds in blue. The only lettering is the word "Centaur" in caps just inside the blue border, and in blue also, which takes up about one-fourth of the circumference of the circle extending from the shoulder of the man part of the figure and the raised plume of the horse part. The illustration in two places extends slightly outside the circle and thereby relieves the monotony and obviates the stiffness an unbroken circle would suggest. Our own taste would be to place the design a trifle lower, but that might appear too precise. The first page of "The Perfect Diamond" folder is a beauty, and the card "Something Really Different," printed in black and gold on flaming red stock, is a knockout. We surely hope you will post another lot of samples at once; several of these are going to be put in an exhibition to be conducted here in Chicago.

1930

a  
merry  
christmas  
and a  
happy  
new year

douglas  
mcmurtrie

ludlow typograph company  
2052 clybourn avenue  
chicago, illinois

1929

1930

A  
Merry  
Christmas  
and a  
Happy  
New Year

E. A. PETERSON  
The Inland Printer Company  
CHICAGO

1931

Two suggestions for belated greeters based on the same general idea. Take your choice of the two. On the original, which is shown at the left, the first reverse section was printed in red and the second in green

# THE PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies, however, cannot be made by mail

## The Sizes of Periods

In an ad-agency composing room there are two schools of thought in regard to the use of points in cap-and-small-cap lines. The one maintains that all points in the line should be uniform; the other holds the opposite view.

To illustrate: The line "J. D. Smith & Co." is set in eighteen- and fourteen-point Goudy Bold. The periods following the initials "J." and "D." are eighteen-point, while the period after "Co." is fourteen-point. And in the line "Jos. K. Jones & Co." the period after "Jos." is fourteen-point, that after "K." is eighteen-point, and that after "Co." is fourteen-point.

The proofreader is in doubt. What is your opinion?—*New York.*

My opinion is that the uniform use of periods is better than matching each period with the point size of the letter which precedes it. In the lines given as examples the capitals (eighteen-point) set the gage for the eye, and the fourteen-point period after the small caps (fourteen-point), instead of creating an immediate effect of harmony with the fourteen-point letters, at once challenges attention by its differing from the other periods in the same line.

There is no absolute, fixed standard by which to rule. If the dominant "effect" to the critical eye is the relation of letter and period side by side, change of period sizes is indicated; if the dominant reaction centers upon the periods down the line as a system, uniformity is the answer. And *my* eye works the second way; the smaller period appears weak at the end of the line. The best test on a thing like this is to show samples, not to a printer but to someone not technically critical, and observe his reaction to different styles. The reader is unconsciously affected by these matters of style in print. One style is pleasing, the other jolts him. He can't tell you why he likes one style more than the other, but the one that pleases his eye will have more effect on his mind and produce the bigger order.

The use of the two sizes of periods is presumably founded upon the fact that

mathematical precision frequently produces an optical illusion. The diamond-shaped periods of the Goudy Bold in the large size seem to set closer to the bottom of the type line, and in the small size appear to be up from it.

Well, I'll vote for the same size of periods throughout the line—but would be very glad to have some expert typographical opinion, whether this upholds me or upsets me. It would be helpful to hear from type designers themselves!

★ ★ ★ *A Copy Idea* ★ ★ ★

## One Moment, Please

—1930 will shortly be a faded memory. 1931 looms as a year of real opportunity.

Business men are making plans for the new year. Many of them will, in spite of h... and high water, increase their profits in 1931. To do this will require more *effective* advertising—not necessarily *more* advertising.

Frankly, we believe we can help you attain your 1931 goal by a more effective correlation of your advertising with your merchandising and sales efforts.

We herewith make application for the job of serving you with fine printing and effective direct advertising, taking effect January 1, 1931. Whether you're large or small, willing or unwilling, please extend to us the courtesy of an answer... now.

A timely advertisement from *Reinproof*, the house-organ of The Rein Company, printing firm of Houston, Texas

## As Regards "Anyone"

I am a little surprised that you did not call "Michigan" to account for the somewhat erroneous statement (August issue) that neither Webster nor Standard agrees with you (and me) in making one word of "anyone," "everyone," and "someone."

Whoever will take the trouble to look up these words in the dictionaries named will find a good example in this of "confusion worse confounded." Both Webster and Standard give "anyone" only in the consolidated form in their vocabulary places. The vocabulary entry for "everyone" is given in Webster as "every one or everyone"; but Standard gives only the two-word form, "every one." "Someone" (or "some one") is not given vocabulary place by either dictionary—why, I can't say!

One might consider "no one" in this connection also. This will doubtless never become consolidated, ostensibly because of the juxtaposition of the two "o"s. It is almost invariably encountered in the disjointed two-word form, "no one," although I have encountered "no-one" three or four times in the past ten years. (It is used by Eugene O'Neill.)

As for the other three, they are as often found consolidated as two-worded, in their specific, derivative meanings; and I can see nothing wrong in that. But when used distributively the two-word form is the only one permissible; e. g., "Any one of you three may go," "Every one of these apples is worm-eaten," "You may give it to some one of the group," "No one of them was acceptable."

So far as I know, I am the first one to make this point of distinction definite.—*Brooklyn.*

I can scarcely believe that anybody with word-sense has failed to perceive a distinction between "anyone" (equivalent exactly to "anybody") and "any one" (distributive; that is, selecting the separate ones in a collection). The distinction is like that between "everyday," adjective, meaning "done or happening every day," and "every day," adjective and noun in ordinary syntactic relation. Webster's Collegiate, which happens to be at hand as I write, enters "anyone," but notes, "Commonly written as two words." It is odd indeed that Webster does not even recognize the possibility of one-wording "someone"; there is not even a note under "some" to recognize any such usage. Lexicographers are kittle cattle; if they weren't, they wouldn't

be, as the Mad Hatter did not say to the March Hare. The difference between "some one" and "someone" should be as commonly recognized as that between "some time" and "sometime." These compoundings are universally expressed in speech, but on paper they are "just another headache" to most folks.

#### "Instead of—"

We would like to have your comment on the correct use of "hurts" or "hurting" in the following sentence: "Moving the curtain improves the quality of the picture instead of hurts/hurting it."—*Schenectady, New York.*

"Hurting" is correct. You might say "improves the quality, not hurts it," or "improves, not hurts, the quality." But that is awkward. "Instead of" means "in place of," and the participial form has a certain shade of noun suggestion which fits better than the verb. The preposition with "instead" is the ruling factor.

#### Imaginary Dilemmas

Your little essay on dilemmas that proof-readers must sidestep soothes me in spots that have been scraped by the same (alliterative intent disclaimed). The dilemmas are imaginary, but look real to the majority of literates, who have been deluded in the belief that rules of grammar control our language.

I say there are none.

Grammar to me means the indication and agreement of tense, mood, number, cases, parts of speech by inflection; there are only vestiges left in our tongue—the subjunctive has died in our time, and who uses "hither," "hence," "thither," "thence," "whither," "whence," any more? Mighty few!

We can select a word and force it to jump through more than one hoop. For illustration I swipe from Grant White: The *man* fell. He felled the *man*. *Man* the lifeboats! The *man* mountain, Carnera. A *man* must eat. In these successive examples one word, "man," is nominative, objective, without change of form; verb, adjective, and pronoun.

It is the genius of our tongue to show grammar by position in a sentence and by context, and that leaves a lot of freedom—for those qualified to use it.—*California.*

Fine—but let us not get *too* anarchistic! The trouble is, there is freedom for those who do not know how to use it, and we must have some sort of get-together arrangement. I do most heartily agree with this correspondent that it is not profitable to make mountains of difficulty out of molehills of pedantry. At the same time, I do believe that we should be all the more careful, because of this freedom, to see that our usages are defensible, not whimsical or arbitrary; practical, not pedantic.

#### The Human Touch

I want you to know I am following you. How do you arrange to know so much about lexicography and keep away from high-hat? I bet that under the shell of your authoritative suzerainty will be found an intensely human being with a heart of ink. I learn from your writing, and laugh to read your various disquisitions. Keep going, chop lines, and hew opinions down to your size or build them up as needed and then knock them into a cocked hat. Your continued success and maintenance of your lively, humorous style is the hope of this reader.—*Pittsburgh.*

Something tells me this is the song of a spoofer bird, but everyone likes to be spoofed a little now and then. Authoritative suzerainty never is anything but a shell, though some shells are tougher than others. The inkshed will go right on—don't worry; and "Live, learn, and laugh" will be the department's motto, forever—or at least for quite a while.

#### The Use of Capitals

We print a number of annual reports for church organizations each year, and in proof-reading we are often puzzled about the capitalization of the technical designations for church organizations. The manuscript is written by various officers and committee chairmen, inexperienced in preparing manuscript. So it would be absurd to follow copy, and just make confusion worse confounded. I enclose some excerpts, in which I wish you would designate the "right" and "wrong."

I appreciate that these are somewhat special terms, but they involve principles and rules applicable to all such work. I have searched through all the school grammars in our library and through the books in my own printing library, but am not able to find anything to cover these points satisfactorily. It would be a great help to me, and no doubt to others, if you would designate some book giving rules applicable to such questions of capitalization. Is there not some manual of style published which will be helpful in a small shop?—*Texas.*

Here are a few of the sentences submitted: "The meeting of the Woman's Auxiliary of the Seventh Presbyterian Church was held . . . The Auxiliary . . ." "The President has announced a meeting of the Finance Committee."

## HELL-BOX HARRY SAYS—

By HAROLD M. BONE



One apprentice made so many mistakes they gave him the nickname of *Typographical Error.*

Many a cost accountant has tried to juggle his accounts in order to make his books *balance.*

They're starting a movement to run *accident* policies on *safety* paper.

In the printing business it takes more than a motor truck to *deliver the goods.*

"I see my *finish!*" said the pulp to the beater as it passed along the paper-making machine.

The average printer is praying for the day when his whole plant will be operated by *push-button control.*

Many a "devil's" *neck* is like cheap sulphite bond—*unwatermarked.*

Manufacturers of bindery equipment are now working to perfect a machine in which "A *stitch* in time saves nine."

Some stonemen are always *taking advantage* of the lockup surfaces—in fact, they *impose* upon them.

*The price on billheads shouldn't change;*

*No need for it to vary.*

*The reason is (I make the claim)*

*Because it's stationery.*

"He attended an Executive Board meeting." "Mrs. Johnson reported that the Presbyterian had done splendid work." ". . . the business of the Church."

In ordinary composition, as in a newspaper, the tendency would be strongly in favor of the down style. But since the work is done for church organizations, I am certain that the best way, the one most likely to give satisfaction, would be to use capitals quite freely. The capital initial is essentially a sign of respect, and criticism is much more likely to be drawn by under-use than by over-use. The lower-case initial belongs with the common noun, the capital initial indicates the proper noun—and in an organization the titles of officers and the names of committees are very apt to be regarded as proper rather than common nouns. This is not theory; it is fact, as proved in general practice.

Well, the University of Chicago Press "Manual of Style" is the best help in such perplexities, I should say. But why not make your own style sheet? Collect reports from other presses and analyze them, and find out what usage is most commonly followed. Then you can safely prepare your own list of rules.

★ ★ ★ *A Copy Idea* ★ ★ ★

## Questions??

Ask yourself this one: "What will make our printed pieces produce added returns"? . . . Typographic remodeling will often do it, without the question of added cost coming up. You'll be pleased, beyond question, when sales technique is added to your printing by

**THOMSEN-ELLIS CO.**

Direct Mail Advertising

???? BALTIMORE ???? ?

©Thomsen-Ellis Company

One of four unusual advertisements from *Romer's Thinker*, publication of the printer named, developed respectively around thought stimulated by the question mark, comma, period, and paragraph. The way in which these features are tied in with copy promoting direct advertising is impressive. Another is shown on the next page

## When the Proofroom Must Be "Salty"

By EDWARD N. TEALL

PROOFREADERS need to know a little of everything. Science, art; theology and mythology; history, the languages, business, law, engineering, pedagogy, botany, the trades—all human knowledges and activities possess their own lingo, and the proofreader encounters them all in the course of his work. He can't be an engineer, a theologian, a linguist, a chemist, an automobile manufacturer, AND a hundred other things; but he needs to be ready to challenge error that creeps into the writings of those who do, individually, follow and specialize in these occupations and interests. He may not be sure just what trinitrotoluol is, but he must know the word—and whether it is to be run in as above, or separated by hyphens into its component elements: "tri-nitro-toluol." If a writer hitches up the Battle of Hastings and 1492, or 1066 and Columbus, the proofreader must catch the error. If—well, and so on, up to the point where the proofreader is required to serve as arbiter for office disputes on usage in nautical terminology, as is suggested in this note from a reader in Brooklyn:

Find enclosed a clipping of an article by Mr. McGeehan about use of "the" before the names of ships. Your opinion on this would be appreciated.

Mr. McGeehan, it seems, at the time of the last international yacht races previous to this year's contest in September, spoke of "the Resolute" and "the Shamrock IV." When his article appeared in the paper it spoke of "Resolute" and "Shamrock IV." The sports writer went to the copy reader and wanted to know, if the battleship Oregon was to be called "the Oregon," why Sir Thomas Lipton's yacht should not be called "the Shamrock IV." And all the satisfaction he got was: "Them's the orders!" So this year he read on his page: "Weetamoe won the Newport Cup. Enterprise came in second, outrunning Whirlwind on the last leg. Yankee also sailed."

But—on the same page, in another article, was this sentence, referring to Sir Thomas and his yacht coming over for the races: "Wireless contact will be maintained with the Shamrock and Erin during the Leviathan's crossing." To which Mr. McGeehan reacted with the following paragraph:

I have not yet figured out why a yacht should be described without the article, while a fighting ship or a working ship always carried the article as part of its grammatical cargo. . . . Writing about the launching of Mr. Lipton's latest yacht, I had to say that "Shamrock V slid down the ways and glided over to where Nelson's old flagship, the Victory, lay."

The starting-point for discussion is in naval usage. In the British navy they say "Audacious," "Indomitable," and the like (all without the article). In the American navy they say "the Texas," "the Florida," "the Utah," "the Arkansas," and so on (with the article). This difference no doubt is explained by the fact that a British warship's name in official expression is preceded by the initials "H. M. S.," meaning "His (or Her) Majesty's Ship." With that introduction it is easy, natural, and not at all awkward to follow it with the ship's name, direct: "H. M. S. Indomitable." But in our navy the official formula is "the U. S. S. Texas," "the United States Ship Texas." Say "the ship Texas," and in shorter form you will easily and naturally retain the article—"the Texas."

Yachtsmen in England presumably found it reasonable to copy naval usage, and so they speak of "Resolute" and "Shamrock." Yachting is an aristocratic sport, and yachtsmen over here copied English usage. And—there you are!

In speaking of any liner, you unconsciously think of it as a ship without taking the trouble to label it as such, visibly or vocally; but to serve notice to the other fellow, you keep the article, "the Leviathan" being nothing in the world but "the steamship Leviathan" with the explanatory appositive noun "steamship" omitted.

Having neither the time nor in fact the inclination to make anything like an exhaustive or even a thorough research, with accumulation of samples, I have nevertheless scouted 'round a bit and gathered up a few. In the Philadelphia *Public Ledger* one letter to the editor speaks of "Enterprise" without the article, but the headline says "the Shamrock," and an editor's note says "the Shamrock V." The *New York Times* in a news story speaks of "the Peninsular Oriental liner Egypt," and says: "The divers intend to cut into the Egypt's hull," and, also, "removing the Egypt's

boatdeck." But: "Enterprise lies lashed alongside Corona." And the *Herald Tribune* (New York) says: "Enterprise gave further indication that the America's Cup is likely to remain." In that reference to the cup you have a jim-dandy illustration of the difficulties of jamming language into the mold of rule. Even persons who would speak of the yacht America as "America" would unconsciously drop the article into that expression, really figuring it as a modifier of "cup," with an unconscious freak of compounding, "The America's-cup," or of parentheses, "the (America's) cup." And thus these terms develop.

Going pretty haphazard, I next recall a song in one of Kingston's sea stories so prized by the boys of the nineties, "On Board the Arethusa." Wish I had my copy of Southey's "Nelson" handy; does he say "Victory" or "the Victory"?

In "Our Republic" S. E. Forman says that "Until the Guerrière's colors were struck to the Constitution, a British frigate had never before been humiliated at sea." He speaks also of "the Monitor" and of "the Merrimac"—as practically everybody does. Several Spanish War books that happen to be at hand show "the Panther," "the Brooklyn," "the Viscaya," "the Infanta Maria Theresa," "the Isabella II." But in Admiral Chadwick's volume "The Relations of the United States and Spain," although in the running text he comments on "the Iowa," "the New York," and so on, in a diagram indicating the placement of ships in formation he omits the article: "Mayflower," "Indiana," "Machias." This, of course, is by way of economizing precious space.

In the *Britannica* it's a little o' this and a little o' that: "They built and sent to sea the Alabama and Florida," "two United States steamers, the Gullflight and Nebraska," "the Lusitania," "the Triumph" (a warship), "the Serapis," "the Bon Homme Richard." In the article "Battleship" I find "the Bellerophon, Superb, and Temeraire"; "the Queen Elizabeth"; "when Nelson and Rodney . . ."; and "two special ships, Victoria and Sans Pareil." I hasten to note that my copying is not good; the *Britannica* uses quotes on the names of ships, which prevents misreading them as names of men.

Usage is in confusion. Official naval usage is prescribed, and what anyone

thinks of it does not matter. Yachting usage also is pretty well fixed in favor of the name without the article, and when writing to or for a yachtsman it is only "nice" to use the form you know he would favor. (But in speaking about the yacht races, or in writing over my own signature, I would be sorry to let myself be bluffed out of the free-and-easy way of speaking of "the Enterprise," "the Shamrock," and the like.)

Proofreaders trying to decide which form they should send through on their proofs have their problem simplified when ships' names are in quotes or italics. When they are not thus identified for the reader, style ought to be made elastic enough to permit the proofreader to mark in "the" in places where there might be ambiguity; that is, where the ship's name might possibly be taken as something other than what it is.

## Merchants' Christmas Gift Certificates

By C. M. LITTELJOHN

A MORE popular variety of Christmas present than any other in so many stores throughout the country, with its possibilities as yet scarcely touched, is the printer's own product—the Christmas gift certificate, specially prepared for any business house in any city of the United States. Interesting new varieties of this ubiquitous present are being issued every year by leading and progressive printing and engraving plants in the larger metropolitan centers where a more pronounced demand is felt for the flexible present—the gift that is certain to fit the desires of the recipient with no danger of duplication or of the bestowal of something not wanted.

★ ★ ★ *A Copy Idea* ★ ★ ★

### ,,, COMMAS ,,,

are slight pauses to insure clear thought. The suggestion, "Have your catalog printed here to get the most effective plate reproductions," may well be followed by a comma to insure your clear thought upon this printing advantage to you at

**THOMSEN-ELLIS CO.**

Direct Mail Advertising

,,, Baltimore ,,,

F. Romer is the editor of the copyrighted house-organ of the Baltimore printing concern from which this interesting advertisement has been reprinted

Almost numberless are the varieties of Christmas gift certificates which the alert printer may offer to merchants at this season to stimulate his Christmas sales. Some are in the form of ornate checks; others are lithographed or engraved for the smart specialty shops, and others follow in appropriate holiday colors. Many, however, are in the form of beautiful Christmas cards, expressing all the sentiment and spirit of the Yuletide, plus the fact that these greetings are good for a gift at the store of Blank, the high-grade merchant.

The more ornamental of such Christmas gift certificates are useful to merchants to whom the printer sells such products in the embellishing of suggestive window trims. They may be used in the foreground of the window space as a highly appropriate suggestion, in lieu of the merchandise itself. To window shoppers before the holidays they suggest the best of all gifts—that which the recipient can convert into the merchandise of his own choice. Such certificates, of a de luxe style, reach their zenith of good taste when enclosed in envelopes of high-grade stock.

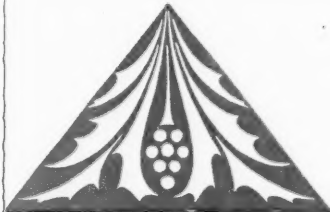
In some cases, as in Seattle last year, at one of the exclusive specialty shops, the gift certificates matched the daintiness of the store and were all enclosed in superfine double envelopes, each being wrapped in tissue and Christmas ribbon.

Enveloping the gift attractively, especially where it represents the highest art of the printer, makes it ever so much more presentable and so much more like the type of Christmas present the average merchant may wish to place at the top of his list of commodities as the real leader of his Christmas wares.

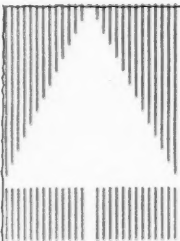
# Four Suggestions for Tardy Holiday Greeters



**We believe the Christmas Holiday to be a reminder of the spiritual happiness we overlook the greater part of the year. An old Italian proverb reads, "If all cannot live on the piazza everyone may feel the sun." Therefore, dear friend, after the fashion of the lodge resolution, it is refreshing in this crowded life, that there still exists some little warmth of feeling and affection among folks, and it is this notion, old-fashioned though it is, that suggests our using this medium to wish you, in fullest sincerity, the compliments of the season. ~ Vaughn & Gladys Millbourn.**



Above: Folder spread by the Chicago artist named featuring an uncommon use of ornament. At the right, a humorous blotter from Memphis, Tennessee, designed to be mailed before December 1. Mr. Merrill's conventional greeting (below) introduces a simple and effective tree ornament made from plain rules, and Mr. Kofron's, at the right, demonstrates the power of white space



WISHING YOU A VERY  
MERRY CHRISTMAS &  
HAPPY NEW YEAR + + +

PHILIP P. MERRILL

LUDLOW TYPOGRAPH COMPANY  
CHICAGO, ILLINOIS



## MERRY CHRISTMAS!

LINN D. MACDONNOLD

DECEMBER (What A Month!) 1929

SUN	MON	TUE	WED	THU	FRI	SAT
Ads	Bad Dreams	Ads	Three Weeks	Ads	Bad Dreams	\$
The Mrs. Starts	More Ads	HASTE	Two Weeks	HASTE	More Ads	\$
My	Gosh,	I Never	Knew We	HAD So	Many Relatives	\$
MORE Ads	The Mrs. Finishes	I Start	25	Well,	That's THAT	\$
Yo, Ho, Ho!, etc.	'hoopiee	JAN. 1, 1930	Long Groan	Here!	\$	1.00



A MERRIE  
CHRISTMAS  
FROM FRANK  
M. KOFRON  
SAINT PAUL : 1929

# PHOTOENGRAVING

By STEPHEN HENRY HORGAN

Queries regarding process engraving, also suggestions and experiences of engravers and printers, are requested for this department. Replies cannot be made by mail

## Photographing Flowers

I had to make three-color record negatives of a flower bouquet, but I discovered that the flowers twisted and moved during the photographing under electric lights. How do photographers overcome this trouble?—*W. J. Smith, Waterbury, Connecticut.*

In THE INLAND PRINTER for May of this year you will find a beautiful color insert of wild lilies, and a warning on page 63 that flowers will change position under the heat of electric lights. Electric lamps should be as far away from the flowers as possible, with ground glass or sheets of white tissue in between to stop the heat from the lights. It is better to photograph the flowers out of doors, or else in the conservatory where they are grown. A photographer's portrait studio in an air-conditioned shop is an ideal place for photographing flowers.

## Printing on Balloons

Our children brought home, from a store, inflated rubber balloons with advertising lettered on them. My husband is a printer, and I asked him how it was done. He puzzled over it for some days, and finally suggested that I write to THE INLAND PRINTER about it, which I am now doing.—*Mrs. A. R. J., New York.*

One way of doing this is to have two hemispheres hinged at the bottom with an opening through which a rubber balloon is pushed after its mouth is drawn over a nozzle at the end of a pipe from a compressed-air tank. By the turn of a valve the balloon is inflated at once and fills the globe tightly. One or both of the hemispheres have lettering cut in them to form stencils. A sponge with a dye or pigment in a volatile solvent is swabbed over the stencil, or an air brush is used. Then a blast of warm air dries the lettering, the air is released from the balloon, and it is removed to be replaced by another. The hemispheres may be made of celluloid or oiled paper such as is used in lamp-shades; or a globe with an opening for inserting and removing the balloon may be used to take the place of

hemispheres. There are balloons made to lie flat before inflation so that they may be printed on a job press.

## Another Phototypesetter

Some years ago this department was asked for an opinion on the machine in England, just about ready to go on the market, which used photographic negatives instead of matrices for type composition. The decision given was against photography, and it was an important and timely decision. So many extravagant claims had been made for these photographic methods that, if they were even partially true, printers would not consider adding typesetting machines to their equipment until the photographic methods were demonstrated satisfactorily, which has not taken place as yet. Of late a machine from Hungary and one from Cleveland are being exploited in the trade papers, and again comes the query as to their practicability.

It would take several pages of THE INLAND PRINTER, using diagrams and illustrations, to demonstrate that a single type made by photography could not compete in sharpness of type face, particularly at the edges, with a type cast from a proper matrix. Every photoengraver will tell you that he would prefer reproducing any kind of line copy other than a type page, if the reproduction was to be compared later with the original proof. The writer was for seven years responsible for reproducing the pages of the *U. S. Patent Office Gazette*, and with the best lenses and apparatus obtainable he can say he never produced a page of type that would equal a page printed direct from type. Typesetting, either by machine or for individual type, has improved so much that phototypesetters cannot compete with it. It was different in the old days, but today printing is usually done from new type.

## Colored Lights, Colored Pigments

I am an apprentice and endeavoring to study about color printing. The book on color I am using states that the primary colors are orange, green, and violet, while in the plant we use red, blue, and yellow inks. Why don't we print in orange, green, and violet inks?—"Student," Springfield, Massachusetts.

Because if printing was done with the scientist's colors—orange, green, and violet—it would be impossible to get red, blue, and yellow hues. The scientist is dealing with colored lights, and printers do not print in colored lights. The scientist, by using three lanterns, passes light through an orange-colored glass onto a white screen, which will give an orange spot on the screen. When he throws on top of this orange section a green light from a second lantern, he gets a yellow spot of light. By adding a violet light to this yellow with a third lantern he gets a white light. So the scientist calls these three colored lights—orange, green, and violet—primary colors, because if added together they produce white light. The printer mixes red and yellow to obtain orange; yellow and blue to make green; while red and blue will give him violet or purple. It would be well for you to forget about lights and think of the three colors merely in terms of pigments, to avoid confusion of mind.

## Wax-Engraving History

Much has been printed here during the past thirty-five years in answering queries as to how wax engraving is done. For many purposes, particularly in map engraving, it is unequalled. It has always been considered an American invention, the question being whether it originated in Attica, Ohio; Buffalo, or New York City. William Gamble in *Paper and Print* relates how Alfred and Henry T. Dawson secured British patent No. 1626 for this in 1872. The patent is entitled "Improvements in Typographic Etching and Engraving." The description of



the method they used complies with the practice in this country, so that those who desire information regarding cerographic, or wax, engraving are referred to this patent, which can be had from the British Patent Office for one shilling. Mr. Gamble in his research finds two formulae for the wax coating on brass or copper plates: One formula is as follows: White wax, 4 ounces; Venice turpentine,  $\frac{1}{4}$  ounce; zinc oxid, 1 ounce. The second formula is: Beeswax,  $2\frac{1}{2}$  pounds; stearic acid, 3 ounces; plumbago, 1 ounce; Venice turpentine,  $\frac{1}{4}$  pound; and zinc oxid, 10 ounces. If any of our readers should know for a cer-

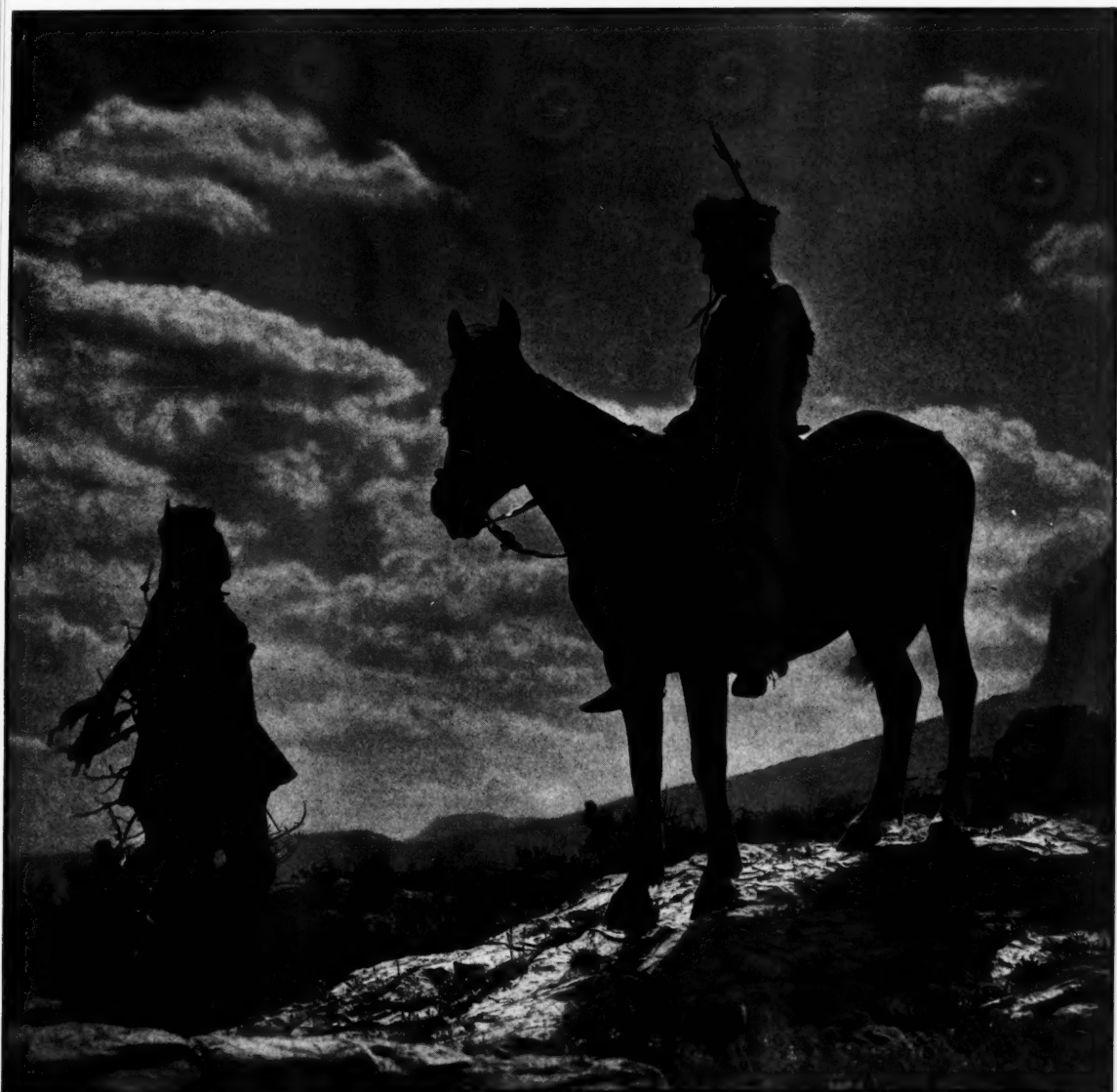
tainty that anyone was doing wax engraving in the United States prior to the publication of the above-mentioned patent he will make a contribution to history by advising this department of it.

#### Two Printings and Two-Color Printing

In order that the customer, salesman, and engraver should speak the same language and avoid all misunderstanding, it would be well to keep in mind several trade definitions in universal use. "Two printings" can be in black and a tint in color, but "two-color printing" refers to two colors, as the black is not a color. A

"duotype" is two halftone plates made from the same negative but etched differently. A "duograph" is two halftone plates made from the same copy at different screen angles, and printed in two hues of the same color, or a strong color and a tint. Duographs are now being printed in two colors. Advertisers are adding to the attractiveness of color in line engraving by two printings, a black and an orange, red, or other strong color, while they also use two-color printing, which means no black, but colored inks.

It might be added that when areas of solid color are desired in a plate, it is no longer necessary, unless so ordered, to



The effectiveness which results from use of a single color plate in conjunction with a halftone printed in black is demonstrated by this illustration from the publicity of the Detroit photoengraving concern of Gray, Ketterer, Hansen, Incorporated

break up the solid into a tint. Printers have learned how to print solid areas. When, however, two colors are superimposed, then they should be in halftone tints, so that the underneath color can show through the openings in the tint.

#### Halos When Etching Halftones

For years I was a newspaper photographer, but have graduated into photoengraving as an etcher. When photographing interiors toward the light we had trouble with halation due to the spreading action of light over the shadows at the edges of the windows. In etching halftones the same effect appears: Where a broad patch of black or deep shadow joins with a strong light like the sky, the dots nearest the shadow etch faster, so that when a proof is pulled there is a halo around the deep shadow as if caused by halation. How do you account for this condition?—"Etcher," *Kansas City*.

In tray or tub etching, the acid solution flowing back and forth over the blacks in the plate does little etching but attacks the dots nearest the blacks with the greatest violence, hence the halos you complain of. This being the fact, as you have found, then the remedy would be to etch with a machine that throws the acid solution at right angles to the surface of the halftone instead of allowing the solution to flow over the surface and produce the effect you note.

#### Photography Direct on Copper

This department has received queries as to whether a line drawing, for example, could not be photographed direct on copper, so that the artist etcher could place over it a transparent wax ground and draw through this with a needle point; thus by treating the copper plate with iron chlorid the design would be etched intaglio. This would aid the artist in preparing book plates, cards, and holiday greetings. In *Nature* for July 26, 1930, C. J. Smithell's article relates how he rediscovered the light-sensitivity of cuprous chlorid, which is a simple method for getting a sharp photographic image on copper alloys, including German silver. Polished and cleaned copper is dipped for about ten seconds in cupric chlorid or copper-ammonium chlorid (in a darkroom). This will produce a thin white film. Wash, rinse with methylated spirit, and dry. Expose to an arc lamp under a negative for a few seconds, when the light, getting through the transparent lines in the negative, will turn the copper black. Fix in a weak hypo or salt solution; this will reduce the strength of the image, so that it will then need to be overexposed in printing.

#### Poisoning by Chromic Acid and Its Salts

The Lithographic Technical Foundation has issued a report on "The Health Hazards of the Chromium Compounds" which misses the real beginning of the trouble. A reference to the following lawsuit will illustrate the effect of chromic salt on different individuals:

In the late seventies, P. C. Duchochois, the well known photographer in

★ ★ *A Copy Suggestion* ★ ★

### If It's Too Cheap, Look Out!

IF IT IS good, you have got to pay for it. When it is not so good, you pay the price, and you continue to pay with regrets, dissatisfaction, and sometimes with disgust. The idea of trying to get something good out of something not so good is as foolish as fishing in a rain barrel for whales. If it is too cheap, someone is most surely getting cheated.—*The Silent Partner*.

From a blotter by the Acorn Press,  
of Omaha, Nebraska

New York City, secured a license for the use of the carbon process in which he used a 3 per cent solution of potassium bichromate for sensitizing carbon tissue. After he had dipped his fingers in this for a short time, sores appeared around the nails, which resulted in the loss of all his finger-nails. He sued the carbon company for damages. I was unfortunately brought into the case as a witness against my worthy friend Duchochois, and had to exhibit my hands and arms, indelibly stained yellow from years of the use of a 10 per cent solution of potassium bichromate without any fear or trace of poison. My friend lost his suit for damages. The lesson from this case is that some are immune, while others have a condition of blood susceptible to this poison, and when they discover it they must change their occupation. No rubber-glove protection will avail, nor will any salve supply a permanent cure. The remedy is to shun chromic acid and its salts as one would other infections.

#### The Growing Importance of Photoengraving

It should thrill every photoengraver when he witnesses his growing importance in the most successful newspapers and periodicals today. Let us examine, for example, the *Ladies Home Journal* for October of 1930: It consisted of 220 pages. If we analyze these we find, approximately, that the halftones printed in black cover an area equal to 72 pages, and the halftones in color require 58 pages of space, making 130 out of 220 pages for illustration. The type matter would fill about 90 pages. Then, when we consider the high quality of the electrotypes, paper, and ink required as well as the precision presses necessary for printing halftones, it gives one a slight idea of our real importance in the allied printing trades. There will be no step backward in the onward march of photoengraving, for it has become almost an axiom that the prosperity of any newspaper or general periodical depends on the number of illustrations it uses.

#### Luminiophor Reproduction Plates

A very old reader of THE INLAND PRINTER asks if the photographic plates with the above-given title sent from 661 Hippodrome Building, Cleveland, Ohio, would be of great service to the photoengraver. The answer is—No. Photoengravers can secure better results with their present photographic methods.

#### Etching Intaglio Plates Intaglio

Many offset printers are now using intaglio-etched zinc plates patented by William Grass, London, years ago. The same inventor made known the etching fluid he recommended. This appears in his British Patent No. 258,002, granted June 10, 1925. The process is as follows: Ferric chlorid having 43 degrees Baumé strength is just neutralized with sodium carbonate, and then nitric acid is added in the proportion of 1¼ ounces to a gallon of the iron chlorid, together with an ounce of alum. After etching, the zinc oxid, in intaglio portions, is loosened by placing the plate in a weak solution of hydrochloric acid. Grass' purpose in using ferric chlorid and alum in his etching solution was to prevent the photographic image, whether albumin or glue, from being softened by the nitric acid which corroded the zinc.

# THE PRESSROOM

By EUGENE ST. JOHN

Practical questions on pressroom problems are welcomed for this department, and will be answered promptly by mail when a self-addressed stamped envelope is enclosed

## Printing on Eggshell Stock

Ever since the war we have had difficulty in getting the right color or tone to our black ink on eggshell stock. Will you describe the procedure of printing on eggshell stock as to the proper packing, choice of ink, and any other relevant details of the work?

Equal parts of toned halftone and job inks provide the best ink for soft eggshell antique paper. The harder cockle-finish papers may require bond or cover inks. The packing should be hard, all drawsheet manila and S. and S. C., and halftones and line etchings should be mounted upon patent metal blocks. A sheet of celluloid should be carried next below the tympan on platen presses if you are using eggshell stock.

## Printing on Bronze Powder

How can I print black ink on coated paper which has bronze on it? Is there any simple chemical test which will reveal whether a job has been worked in doubletone ink?

Use a bronze powder containing the minimum of grease, with a size which firmly fixes and dries with the powder on the paper. Dust carefully with fur. Use halftone black, hard packing, and a light impression for finest results. The free stain in dualtone ink will bleed in alcohol and sulphuric ether.

## Picking and Dirt in Ink

We have much trouble with the ink picking, and also with specks of dirty ink on halftones. Can envelopes be made ready without using cutouts? What ink is best for halftones?

Use platen-press toned halftone ink on platen, and toned cylinder-press halftone ink on the cylinder presses. With a thorough makeready, careful stripping of the sheet from the form, good paper, and a temperature of 70 degrees, there should be no picking. If there is for any reason, add soft reducing halftone ink, which softens the ink without weakening the color noticeably. Dirt in the ink may be caused by bits of dried ink on top of the ink in the can or dried in the

fountain, or on the rollers or ink knife. Some dirt also comes from the air and from paper stock. It is not possible to make ready to print envelopes satisfactorily without cutouts.

## Die-cutting on Cylinder Press

We have a large die-cutting job to be handled in the very near future, the stock to be 22 by 28 four-ply cardboard. The only possible way we can die-cut it is on a medium cylinder press, and we would like your opinion on the practicability of doing the work on this press.

Die-cutting is best done on a regular cutting and creasing press. If you do it on your cylinder it will be necessary to drill holes and bend a sheet of thin brass around the printing surface of the cylinder. Such work may perhaps be more economically produced if you have the die-cutting done by a finishing concern, especially if you have much presswork lined up for the cylinder press.

★ ★ *A Copy Suggestion* ★ ★

... **Periods** ...

... If  
you want a period  
of lively comment  
and extra interest ac-  
corded your say-so to  
the public, say so in a  
creative assign-  
ment to

**THOMSEN-ELLIS CO.**

*Direct Mail Advertising*  
**BALTIMORE**

From *Romer's Thinker*, copyrighted house-  
organ of the Thomsen-Ellis Company

## Printing-Ink Formulae

Is it possible to obtain up-to-date printing-ink formulae anywhere?

No reliable information is available except from the inkmakers. In a general way the ingredients of printing ink are obtainable, but the details of its manufacture are naturally not patented. The selection of materials; the cleaning, mixing, grinding, etc., are only learned by years of practical experience. As there are various printing surfaces and other diverse conditions to be considered, the manufacture of printing ink is not to be thought of unless you include the services of a practical inkmaker with a successful record in the work.

## One-Plate Multicolor Process

There are several concerns selling a process whereby a number of colors may be printed over a print of a halftone, which has first been printed in the regular way, without other than the halftone plate being used. Are these bona-fide propositions, in your opinion?

Yes, the propositions are bona fide. Whether they are worth what is asked is for the prospective buyer to decide. All of these processes are based on the use of a specially treated paper with a surface similar to sandpaper and with a makeready suited to the process. The halftone plate is first printed in halftone black or other halftone ink. Process inks (transparent) should be selected to overprint. One system fastens the specially treated "sandpaper" over the ordinary wood base and uses overlays to bring out the spots to show color. This is a quick way to make a tint block, etc.

## Printing and Writing on Celluloid

Will you tell us the best method of printing upon celluloid similar to the sample enclosed? I would also like to know how to make up a writing ink for use on celluloid.

Your specimen is offset-lithographed. The impression was made on dull (mat) celluloid, and the obverse of the sheet was given a protective coat of pyroxylin

lacquer. Reverse side (not lacquered) shows a better surface for any sort of printing than the lacquered celluloid. While you cannot get as fine detail as by offset lithography, you can print on celluloid fairly well by utilizing rubber plates and special printing ink for celluloid. Plates may be had from the Republic Engraving and Designing Company, 400 North Sangamon Street, Chicago. While you might compound a writing fluid for use on celluloid from shellac, alcohol, and coal-tar dyes, you will save trouble by getting it already made up from the Thaddeus Davids Company, 97 Van Dam Street, New York City.

#### Aloxite Tympan

There is some mention of aloxite tympan paper in *THE INLAND PRINTER* for June. Where may this special anti-off tympan be bought?

It may be bought from the Carborundum Company, which is located at Niagara Falls, New York.

#### Care of Rollers

How should composition rollers be cared for, and what is a good roller wash?

When your letter was written you had experienced a period of excessive humidity, which, through the absorption of moisture by the glycerin in the composition, had robbed the rollers of the "tack" necessary to distribute stiff varnish. If the work allows it, the substitution of a soft ink will generally enable you to "get along" until the humidity drops to normal, which it generally does in a few days. In case the excessive humidity is present a long while, it is necessary to drive the excessive moisture out of the roller, which may be done by exposing it to a dry heat as in a boiler room or by blowing hot air with a fan, taking care not to melt the roller. In extreme cases the roller, after the moisture has been driven out, may be sponged with a saturated solution of tannic acid

in alcohol. This is to be done only as a last resort, as the solution tans the surface of the roller. Ordinary gasoline is the most popular roller wash, being the quickest to use, but a mixture of gasoline and kerosene is used by many large plants, particularly those equipped with roller-washing machines and the more recently introduced apparatus for washing up the press, both of which are economical in time, labor, and detergents.

#### Layout for Folder

Being rather a novice and having contracted to produce a quantity of telephone directories, I need a little assistance. Don't know whether they will run twelve or sixteen pages, but I wish to use my cylinder press to print them. Have a large poster chase, 22¾ by 32 inches; also four standard six-column and two standard seven-column chases. What would be the best layout for this job?

Presuming that your press is large enough to handle a seven-column, four-page sheet, you will probably find a sixteen-page work-and-turn form on a 25 by 38 sheet preferable. The best layout depends on what sort of folding machine is to be used. If you have a folder, get layout from the maker. Send him size of press and of your chase equipment, size of page, and other data. If you have no folder and propose to have the binding done elsewhere, give these data to the binder and he will furnish layout. You will want the book on imposition published by *THE INLAND PRINTER*.

#### Wants Criticism

The magazine enclosed herewith is printed on a small three-roller cylinder press. We print 28,000 copies, two forms. The cuts stand up well through the run and the wear on the type is slight. The form is composed of machine-set and -cast type and cuts on wood bases. I do not use mechanical overlays, but put a careful makeready on cuts. The time is three and one-half hours makeready on each form, and the average running speed is 1,500 an hour. I use toned halftone ink.

Under the conditions which you state your presswork is excellent; few magazines are printed so satisfactorily.

#### Roller-washing Compound

The writer was in Cuba recently and was asked by a printer in Havana for the name and address of a concern selling a roller-washing compound he can use instead of kerosene and gasoline, which he is now using.

J. W. Butler Paper Company of Chicago; Chalmers Chemical Company, of Newark, New Jersey; Rusticide Company, of Cleveland. The Clean-A-Press Machine Company, Des Moines, Iowa, sells apparatus for washing up presses.



"In the Days That Wuz"—Back to Omaha

Cartoon by John T. Nolf, printer-artist

### Color Printing on Cellophane

We have a request for special information on the subject of color printing on cellophane. Can you cite any sources?

"What's Newest," a booklet published by the Westfield River Paper Company, 501 Fifth Avenue, New York City, discusses color printing upon glassine, and what is written therein generally applies to dry cellophane. Any further information may be secured from Charles Eneu Johnson & Company, of Philadelphia, and the Triangle Ink and Color Company, Brooklyn. Special inks are needed for both dry and wet cellophane.

### Halftone Ink Is Too Soft

Can you tell us what is wrong with the halftone ink on the enclosed publication? Note the middle tones and solids—how the ink seems to crawl or to curdle. The dots are not sharply defined, as they should be according to the engraver's proofs. We use a halftone black costing about a dollar a pound. Stiffer inks seem to help, but not on a production basis.

As you anticipate, a somewhat stiffer ink is required to produce a clean, sharp print. If you will explain your requirements to the inkmakers advertising in *THE INLAND PRINTER*, you may obtain a satisfactory ink for \$1.25 a pound and still better ones at higher prices. Send paper sample and name of press.

### Seasoning Paper

Should we ever have any trouble with paper and ink if we were to keep the paper stockroom at the proper humidity and never have any paper in the pressroom longer than time necessary to run 500 through the press?

The essential requirement is to maintain correct humidity and temperature while printing. It is preferable to condition the air of the pressroom rather than of the stockroom if but one may be so treated. If your plant is a large one, you may condition the air of the pressroom, instal a paper-seasoning machine, and quickly cure the paper from any source. The ideal arrangement, of course, is to condition the air of stockroom, pressroom, and also bindery.

### Felt Blanket Force on Colt and on Cylinder

Will you state how to use the automatic repressed fiber blanket to do cold embossing on the Colt's Army and on the cylinder press?

Glue or shellac a thin piece of cardboard on the platen. Ink the female die and get an impression on the card. Cut a portion of the blanket slightly larger than the print. Glue the felt side of the blanket to the card. Allow the glue to

dry for several minutes. Set the platen back far enough to get a light impression on the smooth side of the blanket. Bevel outward the edges outside the impression. Set the gages for register and pull a trial impression. If the embossment is not sufficiently deep advance the platen one notch (equal to one card-board). That's all there is to it on the

### \* \* A Copy Suggestion \* \*

#### ¶ Paragraphs ¶

Written so a paragraph skipped would be a delight lost, a paragraph deleted would be a sales point sacrificed and a paragraph added would be a cacophonous crudity—the Thinker-style folder or booklet has inimitable distinctiveness

THOMSEN-ELLIS CO.

Direct Mail Advertising

◀ ◀ BALTIMORE ▶ ▶

The fourth and last of the series of novel advertisements reproduced from *Romer's Thinker*, of the Thomsen-Ellis Company, Baltimore. The copyright on the publication applies to these advertisements, hence readers who wish to use this copy should obtain permission from that company

Colt. On the cylinder the procedure is the same. If the blanket should be too high when glued on a card, discard the card and glue the felt on the metal.

### Christmas Cards of Aluminum

We have a customer who wants to get some Christmas cards printed on thin sheets of aluminum. Will it be possible to make a good-looking job with regular letterpress printing? Will it be necessary to purchase rubber plates, and, if so, where? Any other suggestions?

Send a proof of the form and a sample of the aluminum to the Republic Engraving and Designing Company, 400 North Sangamon Street, Chicago, and you will be advised whether the rubber plates are necessary. Use halftone ink with the rubber plates, and, if the cards must withstand friction, dip in baking copal varnish and bake after you have dried the ink by baking at a temperature of 150 degrees Fahrenheit.

### Economical Tint Plates

Will you be able to supply us with one or more samples of color orders that have been produced by using only one metal engraving, making the subsequent engravings on hard rubber or battleship linoleum? I would like to see how close they come to real colorwork.

The numerous concerns advertising these substitutes for metal plates (other than the key plate) will send you samples. Some of this work is done by regular letterpress; other methods use the water-color process. There are still more processes besides those named which require only a metal key plate to produce a multicolor job. One is mentioned elsewhere in this number.

### Better Ink Is Needed

What is required to get a better print from the plates in the enclosed magazine?

A more thorough makeready and especially a toned magazine halftone black ink which is suited to the paper.

### Reverse Watermark

Can you give us the formula of the compound used to produce the imitation watermark on the enclosed sheet? We tried glycerin with an alcohol drier without success.

You can get an imitation watermark ink from your inkmaker, but can only approximate the watermark in question, which was not printed but was placed on the paper on the papermaking machine. This is the reverse watermark. Eaton, Crane & Pike Company, of Pittsfield, Massachusetts, features it in the firm's line of paper specialties.

### Estimating the Ink Required

I am called upon to estimate the ink required on different runs on various cards and papers. How can I speedily acquire knowledge on this and other phases of pressroom operations?

From your inkmaker and the secretary of your local employing printers' association. One pint of halftone black weighs one pound and covers 100,000 square inches of solid on enamel-coated paper. With this base you must consider the specific gravity of various inks and the absorptive quality of various papers, and also the nature of the form, whether just type, solid or semi-solid plates, etc.

### Printing Stamps in Rolls

What press feeding from the roll will print, slit, pin-hole perforate, and rewind campaign stickers the size of the United States Government postage stamp?

The New Era press, as advertised in *THE INLAND PRINTER*, handles the job completely and efficiently.

# Renaudot, Founder of the First Newspaper With Paid Ads

By FRANCIS DICKIE

*A remarkable character was this French doctor with his instinct for sound publicity! He created our first classified newspaper advertising, used in the paper he founded three centuries ago. An interesting bit of history*

HOW LITTLE the world has heard of him! And yet what a man he was! Théophraste Renaudot—the father of publicity; the founder of the first daily newspaper, of classified advertising and of the “How Do You Rate?” column; the inaugurator of the travel bureau, of pawnshops for France, and free medical clinics—came into this world on a day of uncertain date between the months of August and December in the year of grace 1586.

However, by way of making up for three centuries in which Renaudot has been generally overlooked, France now is celebrating in fitting style the 300th anniversary of the founding of the first newspaper, *La Gazette*, the first issue of which M. Renaudot brought out on May 30, 1631, and which, later issued as *La Gazette de France*, continued through the centuries and still today has a circulation of a million.

The idea (and this was merely one of the many varied and valued ones developed by Renaudot) that advertising could be used as the means of increasing a newspaper's circulation, and that this increased circulation could be used in turn to increase advertising, appears to us today a very simple thing. But like all of the apparently simple ideas with immense results, it took a great man to conceive it for the first time 300 years ago. Today, to look over the early copies of this first newspaper, carefully preserved in the Bibliotheque Nationale, brings realization of the genius of the man; and it brings home, too, with queer force, how similar are the wants and ways of man throughout the ages.

Printed sheets, to which the historians have given the title “newspaper,” were issued in Germany long before the time of Renaudot, and the Peking *Gazette* claims 1,000 years of uninterrupted is-

sues. But credit still must undisputedly go to Renaudot as the father of publicity and of the modern newspaper, for it was he who first issued a paper containing paid want ads, thus making it possible to sell his paper cheaply.

Perhaps more highly amusing of all to modern readers, and a further high proof of Renaudot's amazing talents as a newspaper organizer, is the fact that he first originated as a feature of his paper the “How Do You Rate?” column or questionnaire, which in recent years has been so popular a feature in modern journals. Here is a selection of questions taken from one of the issues of his paper in its second year of existence:

Is wine necessary to soldiers? How long can any man live without eating? Tell about the many ways of wearing mourning, and why black. Why is no person pleased with his life's vocation? Are men more inclined to vice than to virtue? Which is the most noble of the five senses? Who is more noble—man or woman? Can life be extended by means of science?

By the summer of the year of 1633 Renaudot had firmly established his classified advertising. To show that the housing situation was always a difficult one in Paris (a fact bitterly known to many foreigners living in Paris today) read this advertisement of 1633: “Wanted, a house in any quarter of Paris—any price.” Under this was offered the following astonishing bargain: “Dromedary for sale. No reasonable offer refused.” From whence came this fine ship of the desert to Paris, and how and why? No one can tell.

All information was furnished, at the office of Renaudot's paper, regarding what was then known of the different countries of Europe.



*Theophrastus Renaudot Juliedunensis, Medicus et Historiographus Regius, creatis a[n]no 58. salutis 1044.*

*Inventio: unat magis, cupio. At vltima h[ab]et et  
P[ro]bitum vultus appropiis maxime*

*De Bureau d'Adresse, au grand Coq, r[ue] de la Colombe sur une  
marche au pres le Palais à Paris, le 30. May 1631. Aut[ent]ic. B[ea]uail.*

THEOPHRASTE RENAUDOT, 1585-1653

This phase of his enterprise grew into a very good replica of our modern travel bureaus. From the advertising columns of the paper in 1633 was culled the announcement which one sees frequently in journals today: "Lady wishes a traveling companion for stay in Italy."

In this year of 1930, when publicity is applied to almost everything, one is prone to lose all sight of the fact that it took a really great man in the primitiveness of the seventeenth century to work out the modern aspects by which Renaudot became both a successful editor and advertising man, not to speak of his establishing the first pawnshop in France and medical clinics for the poor.

Terribly bony and thin, having enormous hands at the end of his overlong arms, his face marred by a wide-nostriled nose of incredible flatness, Théophraste was an appalling child—and when he became a youth his looks remained unimproved. Yet, in spite of his mother's prophecy—"Ah, unfortunate boy, you will never find a girl to marry you!"—he had no less than three wives, the last one, a young woman, when he reached the age of sixty-five. Fortunately for Renaudot his father was a man of means, who showed an immense admiration for intellectual people, largely on account of his own inability for any kind of mental effort. To the pleasure of reading he preferred that of love, which he practiced willingly with one Elisabeth, a belle of Loudun who had broken the hearts of many.

In striking contrast to him, the son, probably due to his natural inclinations and because of his handicaps of face and figure, avoided women at the time, and became an amazing student. Often he worked at his books far into the night, finally falling asleep with the candle weeping beside him. As are generally all good students, Théophraste was hated by his schoolmates, to whom he was held up as a model by the masters. At nineteen he exhausted the educational possibilities of his native town and enrolled at Montpellier University, where he completed his studies in medicine, graduating before he was twenty, too young legally to practice medicine. But because of his "precocious knowl-

edge and the vivacity of his brain" he was given a special license.

However, aided by the means of his father, instead of immediately starting practice he set out for Italy, and at the end of several months went to Paris. Of this period of his life, during which he spent more than one year in Paris, little now is known. They were, however, vivid months. From all parts of France, with the end of the religious wars, adventur-

and resulting famine and disease swept over France. At the time Renaudot was an obscure doctor twenty-four years of age living in the small city of Loudun in the province of Poitou. But he was full of ideas, particularly to help his fellow men. Some of these he set forth in his book called "Treatise on the Poor."

The state of the country was so alarming as to cause great anxiety at court. Renaudot's book not only appeared at the most opportune time, but by good luck it fell into the hands of Cardinal Richelieu, and served to remind Richelieu of the acquaintance he had made with Renaudot when the cardinal was only the Bishop of Luçon in 1606 (what a tribute to the rapid rise of Richelieu!). But the "Treatise on the Poor" more than the memory of their acquaintanceship was what brought Renaudot the summons from Paris to come and see the king. On the strength of his ideas as set forth in his book, Renaudot, although such a young man, was given the gigantic task of organizing a systematic relief of public poverty. His salary was £800 a year (French pound), with £600 for his traveling expenses.

One of Renaudot's basic ideas was that, if someone wanted to work and someone to employ, or someone wanted to sell and another to buy, each must be supplied with the address of the other with the least expense and loss of time. Another idea of his was systematic aid of the sick.

To meet the first need Renaudot promoted what he termed a "Bureau of Addresses" at his house on the Island of the City in Paris, not far from the present bridge Saint Michel. Three sous was charged for the posting of each address to those who could pay, but the poor were helped free. In connection with his second idea he started the first free medical clinic and opened a drug store therewith.

His Bureau of Addresses was such a tremendous success that on March 16, 1628, he was authorized by the king to establish similar offices throughout France wherever he thought they would best serve the needs of the people. From requests that came through the bureau, Renaudot learned that there were many



The front page of the oldest newspaper file in the world. At the end of its first year of publication the paper was bound and presented to Louis XIII, but later was transferred to the Bibliotheque Nationale

ers, ex-soldiers, and tramps poured into Paris, descending upon its ill-smelling streets with their vices, diseases, and every kind of vermin.

A perfect world for a young doctor! Here Renaudot got his first-hand knowledge which later went into the writing of his book, the "Treatise on the Poor." The fact that he was a Huguenot was against his practicing medicine, and the Faculty of Medicine of Paris refused to welcome him. However, the College of St. Cosme accepted him; and here this heretic cut flesh and grated bones in the interest of the poor.

On May 4, 1610, Henry IV was murdered. Following this a wave of poverty

people with valuable possessions who still required immediate cash. He was equal to this sideline realized from the business bureau. He founded the "Mont de Piété" or pawnshop, which the government of France still carries on today under the title of "Crédit Municipal."

Renaudot's Bureau of Addresses developed and expanded for fifteen years before, just as an indirect effect, resulted his greatest brain-child, the newspaper. The night of May 29, 1631, saw the birth of the *Gazette*. All the night Théophraste, assisted by a neighbor in his dwelling at the "Grand Coq," worked the hand printing press. Picture to yourself the pressroom, which was also his home. From different points on the wall long, stout cords were stretched to the various pieces of furniture. On these lines were hung to dry the pages of the first issue. As dawn broke, Renaudot walked rapidly toward the Louvre and delivered the first three numbers—the first one to the king, the second one to Richelieu, and the third one to Father Joseph, a friend of Renaudot.

The paper was of good size—being four sheets in quarto; it contained "hot news" with the date lines of Constantinople, Spain, High Germany, Venice, Rome, Vienna, Hamburg, Prague, and Leipsic. Though all the news was made up of letters, some many weeks old, it was still "hot news" in that it was unknown. Probably the most amusing of the stories was the following: "The Shah of Persia is waging a stern war on his subjects who use tobacco, by suffocat-

ing numbers to death with the smoke of the weed." Rather severe action!

Curiously enough this first number carried no news of France, nor the signature of the editor, nor where it was published. Neither did this first issue contain advertisements. But with the birth of the paper Renaudot realized that the wants posted in his Bureau of Addresses could get far quicker and also greater circulation in the pages of his paper. Thus was the idea of classified advertising born.

The newspaper had only been operating a short time when Renaudot received from the king the monopoly of publications. He became the publisher of the *Mercur de France*, which is still today a popular magazine.

The death of Renaudot's two stoutest friends—Richelieu in the year 1642 and Louis XIII shortly after—was the start of bad times for him. The queen turned against him, although Renaudot upon one occasion, with great dignity, pointed out to her how often he had in the past in his newspaper "spoken well of her pregnancies." Here we have a most unusual and interesting aspect of the value of publicity. Those familiar with French history, and with the unstable position of a queen who failed to supply a certainty of heirs to the throne, will realize how just was Renaudot's claim for consideration from the queen for valuable services rendered.

In spite of this the queen sided with his enemies, and this so variedly brilliant man at the age of fifty-six saw life

turn definitely against him. In 1644 he was condemned to give back all objects in the "Mont de Piété" upon which he had loaned money—a terrific loss. At the same time his old enemy the Faculty of Paris was given charge of the free clinics, his proudest work, the accomplishment of a lifetime.

In 1651 he himself added to his bad luck by marrying a woman of twenty-five, when he was sixty-five. She was consistently and openly unfaithful to him, making him the butt of jokes of countless rival journalists. All this was strangely bitter when one remembers that Renaudot had always been a good colleague, assisting everyone with his money, his knowledge of medicine, and his time. After nine months of his third marriage he divorced his wife.

Repaid by ungratefulness, old, and alone, his only solace *La Gazette*, the world's first newspaperman retired to an apartment in the Louvre, which the queen could not deny him because of his office of historian to the king. And here he died on October 25, 1653, at the age of sixty-seven. His death was commented upon widely. He was praised by all the newspapers. He was accorded an elaborate funeral, thirty priests attending the body to the church. All of the court dignitaries were in attendance to see him laid under the main altar. And everybody remarked what a good and helpful fellow he had always been. Such are the vagaries of mankind!

For 300 years Renaudot was all but forgotten. Now his real worth is once more being appreciated, as it was appreciated by Louis XIII and Richelieu. Today his paper still flourishes, and his pawnshop idea is a source of profit to the entire French nation.

### An Unworthy Medium for Advertising

Notwithstanding all the protest and roar against free publicity and fraudulent advertising, we had the privilege of scanning—I wish it might be skinning—a small-town paper with five columns of free plate stuff that carried advertising, and a lot of rat-killing ads and other obvious "fillers," all on two pages of one issue in September! Is anybody going to pay for advertising in the pages of a sheet of such character and description as that?—G. L. Caswell.

"It does not suffice that your advertising message be placed before the prospect . . .



#### IT MUST BE READ TO INSPIRE ACTION

Since it is the purpose of all advertising to be read . . . it is the aim of all good typography to enrich and enliven the copywriter's work. That which once was known as "cold type" has since been converted by the typographic craft into one of the most forceful mediums of expression known to present-day advertising. . . . But one must be mindful that typography, like any other art, is dependent upon the ability of the

[practitioner]

practitioner. . . It is best left in the hands of the skilled, the long experienced . . . in the hands of men who do not place their own questionable artistic tastes before the desired effect, READABILITY. . . . When typography becomes so exuberant as to interfere with readability it is misplaced and vulgar. Hence we find in the sincerity of Progressive Typography its strongest recommendation . . . a skillful delivery of the advertising message in a restrained and intelligent typographical manner.

**PROGRESSIVE  
COMPOSITION CO.**  
TYPOGRAPHERS  
NINTH & JAMISON STREET • PHILADELPHIA

These companion pages from an impressive folder of the well known Philadelphia concern named demonstrate how even old-style antique may be used and a modern effect achieved. As Norman E. Hopkins, who designed it, would probably say, "It isn't so much the type that counts as how you use it." The original page is 11 by 14 inches



# Important Rotogravure Details

By GUSTAV R. MAYER

SUCCESS in photomechanical work of any kind, be it photoengraving, offset photolithography, rotogravure, colotype, or pantone, depends primarily on the kind of attention given to the details involved in each process. In rotogravure one of the principal details is the transferring of the exposed carbon tissue to the copper cylinder, and success or failure in the etching of a printing cylinder is dependent upon how well this part of the work is done. Ways and means are constantly being devised for the better, easier, or more certain handling of these details, and the *Deutscher Drucker* reprints from the house-organ of a well known German firm some of these, which will also be appreciated by gravure workers in the United States.

In preparing the copper cylinder for receiving the exposed carbon tissue, it is thoroughly cleaned with a paste consisting of the finest quality of precipitated chalk moistened with water to which has been added a little ammonia. This is applied with a soft brush or rag, the cylinder is rinsed with water, and finally, to remove the trace of oxid on the copper surface, a very dilute mixture of acetic acid and salt is applied. This mixture is composed of 100 ounces water, 1 ounce glacial acetic acid, and 5 ounces common salt, or, in place of this, 100 ounces water and 2 ounces of pure hydrochloric acid; then again rinse thoroughly with water. It has also been found beneficial to follow the application of acetic acid and salt by use of a solution of dilute sulphuric acid (100 ounces water and 1 ounce sulphuric acid pure), which will remove any trace of chalk that might remain on the cylinder and produce defects in the etching. After rinsing off the acid with water this is followed up by rinsing with 10 ounces alcohol (denatured for this use) mixed with 30 to 40 ounces water, and the cylinder is then ready to receive the exposed tissue.

The tissue is soaked for about a minute in a tray containing this dilute alcohol and then placed in position on the cylinder. With only gentle pressure on the rubber squeegee the tissue is squeegeed lengthwise on the cylinder from the center toward each end, gradually in-

creasing the pressure on the squeegee to remove all air bells and out-of-contact spots. Then remove the remaining water on the back of the tissue with a rag or with cotton wool, and in from five to ten minutes it will be ready for developing. Blisters appearing during developing are one of the most irritating defects, and a great deal of time has been devoted to finding the cause and cure of this difficulty. Prevention of blisters begins at the time the tissue is exposed to light. The printing frame should be kept as cool as possible during exposure to the arc lamp by means of a piece of glass between the frame and the arc lamp, but a better plan is a ventilator pipe which partly encloses the upper part of the arc lamp to carry away the heat. The water or the mixture of water and alcohol in which the tissue is soaked before transferring should be cooled with ice and the cylinder also be cooled by pouring ice water over it before transferring. By observing these precautions blisters have been avoided completely, especially in the warmer weather.

Expansion of the carbon tissue during transferring, especially in color gravure where register is an important factor, can be noticeably prevented by coating

the back of the dried tissue, before it is stripped from the ferrotype or glass, with paraffin or rubber dissolved in benzol, and allowing this to dry. After exposure all succeeding operations should be timed; the soaking time for each tissue should be identical, and squeegeeing should be as uniform as possible for all the colors. The paraffin or rubber on the back of the tissue is removed with benzol just before development.

In reply to several inquiries about books on rotogravure: The latest and the best book for the professional gravure worker is "Photogravure," by H. Mills Cartwright. The author has a thorough knowledge of the technical and basic principles involved, and he applies these daily in the production of newspaper and commercial rotogravure printing. Another book, "The Elements of Photogravure," by Colin N. Bennett, is a very excellent introduction to the subject of making and printing such plates upon a small scale. Both of these may be obtained through the book department of THE INLAND PRINTER. No library is complete without them, as they contain the information being sought by those interested in applying the mechanical crossline screen to gravure, which has been the means of adapting this fine art printing method to modern high-speed production, the best example being the picture sections of our Sunday papers.

## Agreements in German Printing Industry

By DR. REINHOLD KRÜGER

THE PRINTING industry, which is intimately connected with the general development of our economic existence, shows similar and often even identical features in various countries. Everywhere similar economical and technical facts must be taken into consideration, and everywhere the printer has to meet similar problems and difficulties.

The German printing industry for a long time has been in an unfavorable commercial condition, which, although ultimately due to the disproportion of the possibilities of production and sale, is to a great extent caused by the printers themselves, who with price-cutting and exaggerated competition are aggravating the situation. To get over these inconveniences, some efficient measures

have been taken in the German printing industry which might be considered as being of common interest, particularly as price-cutting and excessive competition are oftentimes complained of in the printing industries of other countries as well. Before entering into details regarding these measures, it will be necessary to give a short survey of the conjunctural condition of the German industry.

The great importance of the printing industry in Germany is shown, among other things, by the fact that the total value of printing products amounts to roughly 1,250,000,000 reichsmarks (\$300,000,000). The value of products of the printing industry considerably exceeds the average value of industrial production. Altogether 250,000 persons,

or 2 per cent of those employed in the whole of German industry (12,500,000), are directly or indirectly concerned with the printing industry. In the printing trade work attains a high standard of intensity, the share of the machine work falling to each person occupied in the industry amounting to 0.56 horsepower, while in paper production it amounts to about 6.4 horsepower.

Development of the printing trade has shared the fate of German industry in general. The German printing industry has had to struggle against extraordinary difficulties during last year and the first part of 1930. The decrease of orders and occupation is shown by the following unemployment figures for the first nine months of 1929:

January .....	5,220	May .....	6,307
February .....	5,010	June .....	6,711
March .....	5,602	July .....	8,357
April .....	5,921	August .....	9,079
September .....	9,600		

These economic difficulties have led to price-cutting and excessive competition. The search for orders to keep the composing machines and presses working has reduced prices to a level reaching cost in many cases, and, owing to printers being little familiar with methods of estimating, going in some cases even below this level.

What has been undertaken in Germany to improve its business conditions and to check price-cutting and the excesses of competition? In several towns and districts the master printers have combined to organize "Kollegiale Abkommen" resembling the "gentlemen's agreements" often used in America. The master printers sharing in these agreements promise, out of consideration for other master printers, to observe certain limits in the securing of orders and submitting of bids. "Protection of the good will of our fellow-printers" is their slogan. The term "good will" is exactly defined and it applies to all orders such as periodicals, subscription work, etc., and under certain circumstances also to catalogs and prospectuses handled for some time by the same printer.

These printers also agree not to reduce prices beyond some certain limit. Courts of arbitration have been established to examine offences and settle differences. A trustee is appointed to do all the work arising from the agreement, such as receiving claims for protection, initial examination of complaints, etc.

It became evident that the problem of protecting periodical orders and raising the price level could not be settled as long as the agreements were confined to single towns. They had to be extended; other towns had to join the organization and must accept the mutual obligation to respect another's price limits and periodical orders. This national organization is being created and is making good headway. By this means an unbroken net can, it is hoped, be devised.

At first it took considerable time to bring these agreements into existence.

An enormous piece of work had to be done; innumerable meetings of the preparatory committees had to take place, and great efforts had to be made to win members. Many printers hesitated to incur obligations which they were afraid might hamper them in their freedom of action. They had to get accustomed to the idea of combination for the purpose of improving prices. At present there are agreements in 228 towns. The greater share of the master printers may be said to have awakened to the necessity and expediency of combining.

# Typographic Scoreboard

December, 1930

Subject: *The Saturday Evening Post*

November 8 and 15

154 Half- and Full-Page Advertisements

Half Pages of Second Issue Only

## Type Faces Employed

Bodoni .....	43
Regular (M*), 20; Bold (M), 11; Book (T**), 12	
Garamond (T) .....	32
Light, 25; Bold, 7	
Caslon (T) .....	22
Light, 17; Bold, 5	
Futura (M) .....	14
Regular, 11; Bold, 3	
Kabel (M) .....	5
Regular, 2; Light, 3	
Cloister (T) .....	5
Light, 4; Bold, 1	
Kennerley (T) .....	5
Bookman (T) .....	4
Bernhard Gothic (M) .....	3
Regular, 1; Light, 2	
Bernhard Roman (M) .....	3
Light, 1; Bold, 2	
Franklin Gothic (M) .....	3
Goudy (T) .....	2
Light, 1; Bold, 1	
Eve Bold (M) .....	2
Monotype Baskerville (T) .....	2
Artcraft (T) .....	1
Ratdolt (T) .....	1
Scotch Roman (T) .....	1
Monotype Cochin (M) .....	1
Astree (M) .....	1
Louvaine (M) .....	1
Binney (T) .....	1

\*M—modernistic; \*\*T—traditional

Ads set in traditional types...	88
Ads set in modernistic types...	64
(Two ads [T] hand lettered)	

The display of 11 of the advertisements herein credited to traditional type faces appeared in faces designated as modernistic. But the display of 7 ads for which modernistic types are credited was set in traditional styles. An adjustment of 4 is warranted in the above-given score because the display ordinarily dominates the text of an ad.

## Weight of Type

Ads set in light-face .....	76
Ads set in bold-face .....	70
Ads set in medium-face .....	6

## Style of Layout

Conventional .....	118
Moderately modernistic .....	32
Pronouncedly modernistic .....	4

## Illustrations

Conventional .....	129
Moderately modernistic .....	18
Pronouncedly modernistic .....	4
(There were no illustrations in three advertisements)	

## General Effect (all-inclusive)

Conventional .....	87
Moderately modernistic .....	62
Pronouncedly modernistic .....	5

# NEWSPAPER WORK

By G. L. CASWELL

*Publishers desiring criticism of their papers or mention of rate cards, subscription plans, etc., should write to Mr. Caswell in care of this magazine. Newspapers are not criticized by letter*

## Again the Subject of Lotteries

It seems that there is a grave question as to whether a newspaper may put on a guessing contest as to the outcome of an election and put up any prizes in connection with it. In the October issue of *THE INLAND PRINTER* this department referred to such a contest put on by the West Bend (Wash.) *Journal*. It was our understanding then that since there was no fee or charge of any kind and nothing to sell as a consequence of the guessing contest on candidates, the enterprise was absolutely legitimate and could not be questioned.

Now we have the following letter in regard to this subject which may be a danger sign worth heeding. If the Post Office Department at Washington has made and stands by a ruling of this nature we might expect to see it enforce a ban upon the reports of all horse racing and other popular sports. At any rate, here is the letter, and we appreciate the spirit of helpfulness that prompted Mr. Loomis to send on this information for the assistance of readers.

I have just read your article in *THE INLAND PRINTER* about the advertising scheme of Fred Kennedy, the manager of the Washington Press Association, for getting advertising and making it produce results by means of a political guessing contest. I agree that this is a valuable idea, especially for pulling in the holdouts, but I believe you would be interested in the ruling of the Post Office Department as to a similar case in the State of Oklahoma.

The Oklahoma City *Times*, in the fall of 1928, offered a cup to the person who could guess nearest to the outcome of the presidential election in each of the forty-eight states. After the offer had been published the newspaper was advised by the Post Office Department that the offer of a prize came under the ban upon lotteries. Lotteries include contests where the prizes are awarded by chance. The guessing on the outcome of an election is held a chance by the department; the element of skill is involved, but still, as many politicians will agree, there is no certainty till the election returns are actually in.

This ruling might be questioned upon the ground that there is no consideration paid for the opportunity to guess, but the department

holds that the effort involved in filling out the blank and presenting it is sufficient consideration for the purpose of the law. The *Times* was permitted to hold the contest, but no prizes of any kind were awarded. The winners' names (or rather the names of the best guessers) were printed in the newspaper.

It might save some embarrassment for all newspaper editors to keep this in mind at the time of the next election.

NOEL M. LOOMIS.

## A Newspaper Hall of Fame

The Illinois Press Association has established the Illinois Editorial Hall of Fame, and on November 21 it was dedicated at Urbana with appropriate and impressive exercises. The unveiling of costly and beautiful bronze busts of a dozen men of editorial fame in that state took place in the auditorium of the University of Illinois with a distinguished assembly present, including members of the Illinois Press Association. Most of the editors thus to be honored were of the early-day, militant type, men who made history and had a large part in the turbulent times of the civil war, and who achieved great success in later life. The roll reads as follows:

Melville E. Stone: 1848-1929.  
Edward Wyllis Scripps: 1854-1926.  
Joseph Medill: 1819-1899.  
Victor Fremont Lawson: 1850-1925.  
Elijah Parish Lovejoy: 1802-1837.  
John W. Bailey: 1830-1903.  
John W. Clinton: 1836-1918.  
David Wright Barkley: 1842-1908.  
William Osborne Davis: 1837-1911.  
Henry Wilson Clendenin: 1837-1926.  
Henry Means Pindell: 1860-1924.  
Simeon Francis: 1796-1872.

Twelve of the most famous men of their time, their memory and records of achievement will thus be honored and perpetuated in the bronze busts to be displayed throughout the years. The enterprise is a commendable and thoughtful tribute of modern newspaper men to those who made their lives conspicuous in a profession that is not altogether one of profit in a material way, although of immeasurably widespread influence.

## Where Free Publicity Hits

In a recent address to the members of the Inland Press Association, Marlen E. Pew, the editor of *Editor and Publisher*, made some remarkable statements relative to the free-publicity game. Among other things Mr. Pew said:

"Just before coming to Chicago I received a letter from the president of one of the largest advertising agencies in the country. This gentleman told me that he was facing the prospect of losing an account which had been with his agency for many years, latterly appropriating \$500,000 per annum, two-thirds of this sum going to the daily newspapers. His client had given notice that the contract would not be renewed. When my friend called up the president of the company to ask the reason for the cancellation he learned that a so-called public-relations counselor, for the sum of \$50,000 a year, was going to undertake to convert that national account into one of those rackets which supply mats and electros to a lot of local dealers and seek to force them to take over the burden and expense of advertising that brand of merchandise, at the same time flooding the newspaper offices with faked-up news and feature articles and playing all of the familiar snide and deceitful tricks of the ballyhoo artist.

"If this account is lost to the agency, it will, to my personal knowledge, be the second important and legitimate account that my friend has recently lost in this manner. If there is anything crazier than this in business life I will yield my argument. And we all know that it is chargeable to the astounding cowardice or the apathy of the newspapers themselves. Why does any publisher permit it?

"But I say again that the least of the harm is the financial loss. What press-agentry has done to spoil newspaper readability and break public confidence

in the printed word is a thousand times the major evil. Readers are not entirely stupid. Some people know when they are being imposed upon."

#### Ready With Legislative Programs

More than ever before the state and sectional newspaper organizations are giving attention to the matter of legislation as it affects their business. They would be far out of line with most other lines of business if they did not do so, for there is scarcely any considerable business or industry that is not seeking to readjust the laws to make them safer and more satisfactory.

American farmers are just now showing the way to legislation, even to the extent of capturing a fund of hundreds of millions of dollars to support their organizations and to bring about better marketing conditions. We have not seen that any other great industries are far behind in seeking tariff benefits, trade regulations, and privileges that will be of assistance to them. Newspapers have doubtless asked for less than has any other branch of the nation's business.

But soon state legislatures will be in session again, and Congress will have picked up the contest of politics and business where it left off last June. The National Editorial Association through its legislative committee is again organized to storm the citadel of special privilege by an attack upon the Government stamped-envelope contracts, for eliminating governmental competition with printing plants of this country. All along the line there are things to be adjusted.

State legislatures have usually been none too friendly with newspaper interests, as we find in certain states most inadequate provision for publication of laws passed and of reports of public officers and taxing bodies. In some states official business has been screened behind the posting of notices on trees, on back doors, and in private offices. Taxpayers, the most interested and the most careless unit in our system of government, have generally not organized any protest or movement looking to a betterment of these conditions. Newspapers quite generally have instigated any such reforms or changes for them, merely to have the representatives of these same taxpayers frequently defeat the proposals because they are changes from the old established order of things.

A few years ago California had so few laws requiring newspaper publication of public information that the newspapers themselves looked upon legislation as a thing of no concern to them. Now California newspapers have a state organization with legislative committees on the job and ready to fight their way to any goal they may seek. In the last state legislature out there some progress was made, but some drastic defeats were also admitted. Now they are organizing once more to carry on, and it appears from this distance that there will be a readjustment of the sights of many alleged statesmen of the Sunset State.

Nebraska has for years had an efficient newspaper legislative program, and it has met with some success. Missouri, Minnesota, Wisconsin, and South Dakota are now mapping out their programs. Eastern state organizations are taking up the battle to restore to the people and to the newspapers such publicity upon public affairs as has for long been suppressed. Illinois two or three years ago put over the most complete program of any state in the way of legal rates and expansion of public news.

With many legislatures assembling in January, it is high time now to prepare for whatever is necessary—aggressively or defensively. Are you ready?

### Good Man Gone Wrong

PEOPLE who have been reading this publication for any length of time may have the idea we are not interested in politics. Any such supposition is in error. We are very much interested in politics whenever there is anything about politics that is of interest.

We were interested in politics when Will Rogers was running for president. Since that time nothing has occurred to interest us until now but now we again are interested. Heywood Brown has chucked his chapeau into the political arena in an attempt to capture a Congressional job.

That is of interest to us because Heywood Brown is a great man. He is one of the greatest men we have among us today if values are based on actual accomplishments, rather than on bunk. He is one of our clearest and most analytical thinkers. He is one of our greatest practical humanitarians. He is thoroughly honest, thoroughly capable of holding any public office, and he has the courage to back up his convictions. In brain power he ranks well up with such brilliant thinkers as Henry Mencken and Clarence Darrow.

Heywood Brown has the ability to make people think, if they have anything at all to think with. He has the actual good of the people at heart. He has demonstrated his ability to relieve distress and he did that job entirely on his own and without the aid of unlimited public funds. He is a hard and a conscientious worker. Indeed there are few men who possess so many worth-while and so many admirable qualities.

And in this Congressional campaign we sincerely hope he gets such a godawful licking that he never again will allow himself to be persuaded into running for any such office.

The world has a real need for Heywood Brown, but it needs him just as he is, unfettered, unhampered and unaffiliated.

Though under the handicap of rather poor execution here, an idea is found in the makeup and use of the initial which may be employed on occasions to good effect. Used in the publication of the Monotypic Typographic Group, New York City

#### The Psychology of Business

A professional speaker upon the psychology of business recently cited many examples to illustrate his points. Among them was the story of a man who had regularly cashed a fifty-dollar check at a large store every Saturday for fifteen years. The store manager suggested to him that he ought to buy a new winter overcoat. The man said he could not afford it; times were too hard. The next Saturday the same thing was suggested to him again and he made the same reply. Then the store manager asked him if he was not earning the same wages now that he got during war times, and he admitted that that was the case.

"Then," said the merchant, "why do you say that times are hard? Have you had sickness in the family or some other unusual expense?" The man said he had not. "Well," said the merchant, "why do you say that times are hard, then? Your dollars will buy much more today than they would in war times, and you have the same amount of dollars to spend."

And that, said the speaker, is the psychology of mind that is making business bad in every section. He went on to predict that in the future independent merchants of all kinds will have the greatest opportunities they ever had to make a success in their business. Although not speaking against chain stores at all, the speaker pointed out that the good independent merchant can have a better accounting of his business, a closer hold on its management, a more definite control of his costs, and—what is more than all else—the best opportunity to make his store of service to the buyers of the community. The local merchant should know better than anybody else what his community requires and should want in the way of merchandise. With clerks trained to talk to them in their local relations, giving them attention and service, the independent store can gain the good will and loyalty of the people who are its customers, where the store that is foreign-managed might fail.

If that is so, then it is a mere matter of advertising if the independent store is to win out. And advertising is merely making people want what they need.

The man or the woman in any line of business should know better than the customer just what the customer really wants and should have. And that applies to the advertising departments of

our newspapers. They know and should be capable of showing local dealers in every line what kind of advertising they can do and what would be best for them. It is not so easy, perhaps, with some men, but by using this business psychology it can be accomplished.

#### Bill All Advertising Carefully

Ever and anon this department has emphasized the necessity of newspapers billing agencies and others carefully for national advertising. Half the trouble about collecting advertising accounts of this kind is due to slipshod methods of billing. Newspapers can cause agencies and others great inconvenience and cost by failing to observe ten essential things in connection with such billing.

Now a New York State advertising agency is sending out at its own expense a special letter to local newspapers on this subject, and we hope it will have the effect of correcting considerable of this difficulty. This one, the Wylie B. Jones Advertising Agency, situated at Binghamton, has issued a full letter sheet of suggestions and instructions to improve the billing of advertising to the firm, and we pass it along for the benefit of all concerned. The agency says:

We are sent thousands of checking pages without date lines, and hundreds of bills are carelessly made out in the publisher's office. As a suggestion: Be sure that every page in your paper carries a date line which shows (1) the name of the paper, (2) the name of the town, (3) the name of the state, and (4) the date of publication. If you will do this fully 50 per cent of the trouble we now have on checking will be done away with.

As a suggestion in billing: Be sure that your bills show (1) the name of the town, (2) the name of the state, (3) the name of the account for which you are billing, (4) the dates of insertion, (5) the space billed on *each date*, (6) the rate at which the service is billed, and (7) the cash discount rate.

These suggestions are made for the benefit of both your office and ours. We get fifteen to twenty pouches of second-class mail every day. Lack of information upon your checking pages and bills holds up our checking. Checking pages and bills become lost or misplaced through too much handling, the proper filing is delayed, payment of bills is delayed over the discount date, requests for duplicate checking copies are needlessly made, our whole operation is held up, and you are caused an endless amount of trouble.

We double-check every checking copy. Our measurements are carefully made and also rechecked. Be careful of your measurements so that your checking will agree with ours. It will save us both a lot of trouble.

If you will follow the suggestions contained in this letter, you will find your foreign accounts much easier to handle, and fully 50 per cent of your trouble will be eliminated.

Now, that is what we call helpful and constructive work by an agency which sees that thousands of dollars of waste is being carried along every year needlessly. And it can all be corrected by a reprinting of most of the billheads used in newspaper offices, providing for the proper headings and for all to be filled out carefully; and then by sending the checking copies or the tearsheets which show without any doubt what paper the sheets are taken from.

Here before me is a good Iowa paper—one of the best. The date line and the name of the town are on the top of each page all right, but the name of the state is not there. It might be Lincoln, Illinois, or Lincoln, Texas, for all that the clerks who do the checking know about it. And when they come to a sheet such as this their routine is interrupted, they must rise and call for information, delay the other clerks, and possibly cause a loss of the tearsheet in question. Why not have the name of the state included?

Half the "cussing" in newspaper offices when delayed calls for tearsheets and checking copies come in is directly chargeable to the newspaper itself, for the office has not done its part in facilitating the checking at the agency end. Observe or take a hand in checking even a hundred papers, or extracting tearsheets therefrom, and see for yourself what is lacking in your system.

#### ★ ★ A Copy Suggestion ★ ★

**Y**OUR customers, present and prospective, get many other pieces of printing besides yours that compete for their attention and their dollar. Therefore, if you are to win out in this competition, your printing must be distinctive—it must have both character and individuality. It need not be garish or bizarre, but it ought to be distinctive rather than ordinary. The right kind of printing is just as important to you as is the personal appearance of your representatives who come in direct contact with customers.

Advertisement from cover page of *The Ink Spot*, the publication of M. P. Basso & Company, of New York City

#### Provide for Cheaper Audits

Auditing the circulations of weekly papers is getting under way in several states, but the movement is not and will not be rapid until some means of reducing the expense is found. It may be all well and good to employ experienced accountants where the newspapers can afford it, but in that case only the larger and more substantial of the weekly papers can be expected to do that. It is already obvious that the smaller papers audited will not and also cannot receive enough more business on that account to cause them to keep it up. Unless they are audited once each year, as we understand it, they will not be continued on the accredited list. Those in the several states already audited are now counting the returns, and they will probably be much disappointed, because returns on an investment of this kind—a promotional investment—will not come in the immediate wake of such an audit, but they will follow as a result of the audit for a number of years after.

The problem, then, appears to be how weekly newspaper audits can be secured for each year, and what percentage of these papers will appear on the second and third audits listed in each state.

We might as well face the fact that the smaller papers will not continue to pay out what expert accountants employed at this kind of work must charge for their services. And if those favoring and promoting audits of this kind really desire to see the majority of the weekly newspapers of the country so audited and accredited, they should aid in finding a way that will not be so expensive.

Expert accountants who may be employed in the auditing of weekly newspapers inform us that the price so far charged for their services gives no profit whatever to them—that they are doing it in order to build up a future for their accounting systems, which they are hoping to establish at a later date for many of these weekly newspapers.

We can see no considerable value nor any immediate returns to the very small weekly papers which now appear in the lists of newspapers audited. Persons interested in promoting the audits frankly agree on that. Then what is the answer? Isn't it to be that some authorized local or state bureau or person shall be accepted as an auditor, so that the audits may be made and certified with the least

expense? Such audits may not be over-thorough, and may not be so expert, but the most essential facts regarding a local newspaper's subscription list are to be ascertained in that way, and these facts attested to by one who may be held responsible for this certification. At any rate, the difference in findings as to circulations of smaller papers might not be more than from fifty to a hundred, as between the expert accountant and the local auditor—and we would like to be

shown how much importance any advertiser or agency would place on such difference when it comes to considering the preferences of a local dealer.

There may be more back of this audit fad for small papers than appears on the surface; but if it is a genuine attempt to get honest and dependable circulation figures for the benefit of the papers in question, some inexpensive method can be found to provide the information desired, we feel confident.

## Observations From the Field

Our attention is called to the fact that the Belleville (Kan.) *Telescope* was the first weekly paper audited in that state, and the certificate of the auditor shows it to have a very complete local coverage about which it may well resort to considerable publicity. The usual experience of audited papers, especially of those showing a very complete saturation of the local territory, is that local advertisers are impressed with the showing, increase their space, and also make a more frequent use of the advertising pages. Stimulation of local advertisers is, in fact, the most immediate result of any such audit if the publisher will prepare his audit sheets and see that the advertisers are advised of the facts.

A smart and observing young man, who has recently been looking all over one state for the newspaper proposition that suits him and that he can handle, has driven several thousand miles and has visited dozens of newspapers and towns. He remarked to the writer that he was impressed with one thing more than anything else, and that was a serious lack of selling ability in the average newspaper office. The business men with whom he talked verified this. Usually this accounts for the difference in size and prosperity of the newspapers in the smaller towns throughout the land.

From two different newspapers come complaints that certain smooth salesmen are "taking in" publishers with a fresh variety of premium scheme. One is offered in a contract for flashlight lanterns and batteries to supply the same, and another is in connection with cameras which require films to operate. The salesmen's talks and the contract do not agree, it is asserted, and the companies

supplying the goods offered refuse to accept anything but the contract itself as evidence of their agreement. In either case it might require an action in court to establish the newspaper's case, and that would be unprofitable even if the paper won out. Why monkey with new and untried premium schemes that require more money in the handling than for a real solicitor to get out in the brush and beat out the game directly and in most instances more effectively?

There are more fifty-fifty propositions coming along now than ever before, and a number of them are readily workable. A good many publishers do not like to handle them, and some say they will not serve as agents for outside concerns, to get dealers for them and handle their advertising. But that is a mistake. Most of such advertising can be secured in no other way, and, since many dealers and agents are duds when it comes to selling and advertising, the manufacturers are only affording themselves protection in this way. Working on dealers to advertise in the newspapers in this way has made advertisers out of a great many who otherwise would not spend much of anything for publicity. Manufacturers are aware of this, and they have developed the fifty-fifty plan in order to avoid a lot of wasted effort and money in trying to cooperate with their dealers. We know of many papers that have a nice amount of this business running practically all the time.

It was stated some time ago at the N. E. A. convention in Milwaukee, by no less an authority than J. Clement Moore, the accountant in charge of the N. E. A. business surveys, that a news-

paper's receipts should be 150 per cent of the investment. That would make a \$25,000 newspaper produce \$37,500 in cash receipts, and we doubt if at the present time there are many if any papers that can be bought on that basis.

It has long been said that a fair average point to consider in the evaluation of a weekly newspaper might be its gross business for a year. That is, a newspaper doing \$25,000 worth of business in a year should be worth \$25,000, or near that figure. If such a newspaper has to bring in \$37,500 cash business it might be regarded as a very juicy bargain if it could be purchased for \$25,000. With proper management such a newspaper should pay its owner \$9,000 or more in net profit. If it does not, it is not doing all that it should do.

The point is one that at least is subject to argument, and we have seen no figures yet that would substantiate the figures given by Mr. Moore, who, however, presented them in a general sense and not as a standard to be observed.

Some months ago Fred W. Kennedy, manager of the Washington Press Association, sent out a request to his members all over that state to report to his office any fly-by-night schemer or promoter who visited any town in the state to "sell" either the newspapers or the merchants and the business men on any scheme. The N. E. A. has taken up the same idea, and has bulletined its members to wire at the association's expense any information on the appearance of these premium grafters offering advertising schemes, contests, or other propositions. If proof is obtained that will justify it, arrest of the parties to the game will follow and they will be taken into court on this matter.

This is about the only way that this evil can be met. Some organization must be the moving spirit and take the brunt of the attack, and the N. E. A. can do this along the whole front. Prosecutions and wide advertising will put such grafters and operators "on the spot" in a manner which will make them at least "come clean" on what they are doing and what they propose to do. If all publishers will join in the attack and help put a crimp in the operations of these rambling raiders, it will be of a great value to all concerned and will certainly benefit the publishing field in general.

# Remarkable Type-Specimen Book Produced by Chicago Firm

By COLEMAN N. EVERETT

ONE OF the prominent advertising typographers of Chicago, Hayes-Lochner, Incorporated, has just issued a type manual which surpasses anything of the kind that this writer at least has seen. Its production identifies this concern as a leader in its field in America.

Some idea of the size of the book can be gained from the reproduction herewith. There are almost eight hundred  $8\frac{1}{2}$  by 11 pages. It is conveniently divided into sixteen sections with celluloid index tabs which enable the user to turn directly to any section or type face desired. Seventy-odd styles are shown.

Each section starts with a beautifully designed title page. This title page is followed by a brief note regarding the designer of the type shown or the model upon which it was founded. Both these pages and the title pages are designed in the style of the period discussed.

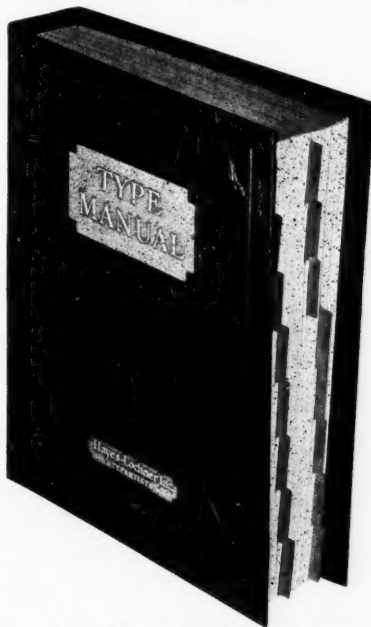
The next sheet is styled an analysis sheet and has a small table listing the characteristics of the type. Suggestions are made as to what other types can be used with headings set in the type shown and what other types may be used for headings when this type is used for the body. The analyses of all the different faces have also been gathered together in one table, as shown, reduced about one-half, on the following page.

The next two pages of those devoted to each style are used in showing composition sizes, six-, eight-, ten-, twelve-, fourteen-, and eighteen-point, set in the maximum width recommended and with the amount of leading considered necessary. A note gives the reasons for such leading and in addition it recommends that, if it is found necessary to increase lines in length, one-point leads should be added for each extra two picas.

Following these pages are the regular specimen displays, all set thirty picas wide and showing several lines of uniform copy in every size, together with complete alphabets of caps and lower case. In the outside margin, in the form of marginal notes, the point sizes, and a figure showing the number of characters to a pica for each size, are given. These

figures are carried to one decimal point and are the basis for the remarkable system of copyfitting hereinafter described.

This shows the general plan of each section of type specimens, and it is an exceedingly fine presentation. The range of type faces is surprising. The data on



Some idea of the size and impressiveness of the remarkable  $2\frac{3}{4}$ -inch typebook issued by Hayes-Lochner, Incorporated, here fully described, is given by this illustration

how to treat each type should reduce the layout man's troubles to a minimum.

The section devoted to borders and initials is also especially interesting. The sectional title page, composed of over a thousand pieces of ornament, and historical pages, are designed in the manner of Pierre Simon Fournier, famous, among many other things, as a designer of type ornaments. The historical note pertains to the earliest use of type ornaments and traces their development to the important place they now hold in typography. The borders themselves are grouped according to periods of design, and the assortment shown is wide and well chosen. Initial letters are treated in the same interesting manner.

The introduction to the historical section, which follows, treats of conditions

prior to the invention of printing, the controversy regarding the rival claims to the invention, etc. The history itself begins with the development of the alphabet, and the invention of typesetting by Johann Gutenberg, and it gives the real essence of his invention by explaining the technical processes by which he arrived at successful typefounding. The history then proceeds to deal with those great men who influenced the art of type design or of periods of typography, and shows the development from the German blackletter to roman, the Venetian roman, Aldus' italic, and the transition of Venetian to old style and of old style to modern. The history ends with Bodoni, having shown the major developments experienced over a period of 360 years. These pages, which number eighteen, are set in twelve-point Caslon, seventeen picas wide, two columns, with one pica between the columns of type.

Following this is an article on modern typography which is well done. It deals with the true fundamentals of the new mode in a sensible manner and shows that genuinely modern effects are never obtained by using crazy-quilt designs or setting type at impossible angles. Sans-serif types are analyzed and their shortcomings pointed out. This article is set in a ten-point light-face sans serif, four-point leaded, and it makes use of rules printed in light green to obtain proper movement and direction.

The last section, technical, shows the complete table of analysis, heretofore referred to and reproduced on the next page, a table of conversions used to convert inches to agate lines or to lines of any point-size type, solid or leaded.

This section explains the copyfitting system referred to before. The system is composed of a series of tables, and one of these is reproduced, for six-, eight-, ten-, twelve-, fourteen-, and eighteen-point type. The number of characters to the pica, such as 3.7, has been found for all the type faces shown in the manual. These set factors have been used to determine the number of type characters to a line so many picas wide. A table has been made up for thirty lines deep, giving the total number of characters in a block of copy any number of picas wide (but within a reasonable limit) and any number of lines deep, up to thirty. At the right-hand side of each table are columns with figures opposite each number

TYPE FACE	Classification	Ascenders	Descenders	Spacing	Mass Color	Legibility	Smallest Practical	Leading	Beauty	Dignity	Strength	Formality	Utility	Expression	Daintiness
Bernhard Cursive.....	Script	Long	Short	Nar.	Med.	B	18	—	Yes	Yes	No	No	No	Fem.	Fair
Bernhard Cursive Bold.....	Script	Long	Short	Nar.	Med.	B	18	—	Yes	Yes	No	No	No	Fem.	Fair
Bernhard Roman.....	Mod.	Long	Short	Nar.	Light	B	12	No	Yes	No	No	No	No	Fem.	Yes
Bernhard Roman Bold.....	Mod.	Long	Short	Nar.	Dark	B	12	No	Yes	No	No	No	No	Fem.	Yes
True Bodoni.....	Mod.	Norm.	Med.	Med.	Med.	B	10	Yes	No	Yes	Med.	Yes	Yes	Neu.	No
Bodoni Bold.....	Mod.	Norm.	Short	Med.	Dark	B	10	Yes	No	Yes	Yes	Yes	Yes	Neu.	No
Bodoni Book.....	Mod.	Norm.	Short	Med.	Med.	B	8	Yes	No	Yes	No	Yes	Yes	Neu.	No
Caslon 471.....	O. S.	Norm.	Long	Med.	Light	A1	9	No	Yes	Yes	Yes	No	Yes	Neu.	No
Caslon 540.....	O. S.	Norm.	Short	Med.	Light	A	8	Yes	No	No	Yes	No	Yes	Neu.	No
Caslon 37.....	O. S.	Norm.	Short	Med.	Light	A	8	Yes	No	No	Yes	No	Yes	Neu.	No
Caslon 137.....	O. S.	Norm.	Short	Med.	Light	A	8	Yes	No	No	Yes	No	Yes	Neu.	No
Caslon Bold.....	O. S.	Norm.	Short	Wide	Dark	B	8	Yes	No	No	Yes	No	Yes	Mas.	No
New Caslon.....	O. S.	Norm.	Short	Med.	Dark	A	8	Yes	No	No	Yes	No	Yes	Mas.	No
Cloister O. S.....	Ven.	Norm.	Long	Nar.	Med.	A	8	No	Yes	Yes	Med.	Yes	No	Neu.	No
Cloister Bold.....	Ven.	Norm.	Long	Med.	Dark	A	10	Yes	No	No	Yes	No	Yes	Neu.	No
Nicolas Cochlin.....	O. S.	Long	Med.	Nar.	Light	B	12	No	Yes	No	No	No	No	Fem.	Yes
Cochlin 61.....	O. S.	Norm.	Med.	Med.	Light	B	8	Yes	No	No	No	No	Yes	Fem.	Yes
Futura Light.....	S. S.	Norm.	Short	Med.	Light	C	10	Yes	No	Yes	No	Yes	No	Neu.	Yes
Futura Medium.....	S. S.	Norm.	Short	Med.	Med.	C	10	Yes	No	Yes	Med.	Yes	Yes	Neu.	No
Futura Bold.....	S. S.	Short	Short	Wide	Black	C	10	Yes	No	No	Yes	No	No	Mas.	No
Garamond O. S.....	O. S.	Norm.	Long	Med.	Light	A	8	No	Yes	Yes	No	No	No	Fem.	Yes
Garamond Bold.....	O. S.	Norm.	Long	Med.	Dark	A	8	No	No	No	Med.	No	Yes	Neu.	No
Goudy O. S.....	O. S.	Norm.	Med.	Med.	Light	A	8	Yes	Yes	Yes	No	Yes	No	Neu.	No
Goudy Bold.....	O. S.	Norm.	Short	Med.	Dark	A	8	Yes	No	Yes	Yes	No	Yes	Mas.	No
Goudy Modern.....	O. S.	Norm.	Long	Med.	Dark	A	12	No	No	No	Yes	No	Yes	Neu.	No
Kabel Light.....	S. S.	Norm.	Short	Med.	Light	C	10	Yes	No	Yes	No	Yes	No	Neu.	Yes
Kabel Bold.....	S. S.	Norm.	Short	Med.	Dark	C	10	Yes	No	No	Yes	No	Yes	Neu.	No
Eve Heavy.....	Exotic	Long	Short	Nar.	Dark	C	10	No	Mod.	No	Med.	No	No	Fem.	Med.
Sphinx.....	O. S.	Short	Short	Wide	Black	C	10	Yes	No	No	Yes	No	Yes	Mas.	No
Greco Bold.....	O. S.	Norm.	Short	Wide	Black	C	10	Yes	No	No	Yes	No	Yes	Mas.	No
Bookman.....	O. S.	Norm.	Short	Med.	Med.	A	8	Yes	No	No	Yes	No	Yes	Neu.	No
Cheltenham Bold.....	O. S.	Norm.	Short	Med.	Dark	A	8	Yes	No	No	Yes	No	Yes	Neu.	No
Cooper O. S.....	O. S.	Norm.	Short	Med.	Med.	B	10	Yes	No	No	Yes	No	Yes	Mas.	No
Cooper Black.....	O. S.	Short	Short	Wide	Black	B	12	Yes	No	No	Yes	No	Yes	Mas.	No
Clearface Bold.....	O. S.	Short	Short	Med.	Dark	A	8	Yes	No	No	No	No	Yes	Mas.	No
Century O. S.....	O. S.	Short	Short	Med.	Light	A	6	Yes	No	No	No	No	Yes	Neu.	No
Century Expanded.....	Mod.	Med.	Short	Med.	Light	A	6	Yes	No	No	No	No	Yes	Neu.	No
Foster.....	Ant.	Med.	Short	Med.	Dark	B	12	Yes	No	No	Yes	No	Yes	Mas.	No
Hancock.....	Ant.	Short	Short	Med.	Dark	B	10	Yes	No	No	Yes	No	Yes	Mas.	No
Kennerley.....	O. S.	Norm.	Med.	Med.	Light	A	8	Yes	Yes	No	Yes	No	Yes	Neu.	No

Composite table of analysis. Each line shown appears separately in connection with the display of the different faces as indicated on the second page of the insert following

of lines deep showing how many picas deep that many lines will be when set solid, one-point leaded, and up to four-point leaded for the larger sizes. When using the system you measure up your layout by picas wide and deep, determine what leading you wish to use by referring to the sheets shown for that purpose in each section, and run down the picas-deep column upon the proper table, across to the proper width, and there is the total number of characters which can be set in that type face in that space. If the copy has too many or too few characters, you can tell instantly whether to set it narrower, or wider, or deeper, or to use more or less leading, because the total number of characters for all widths and depths is right before your eyes. There are sixty-six tables in all, the six-point showing up to fifteen picas wide, the eight-point up to twenty picas, the ten-point to twenty-five picas, twelve-point to thirty picas wide, and

the fourteen- and eighteen-point showing up to forty picas wide. They represent a total of nearly forty thousand calculations. After seeing this system it appears strange that someone has not thought of it a number of years ago.

This masterpiece among typebooks bears witness to the fact that someone of considerable imagination and ability worked it out. That person is H. Lodge Robertson, director of typography for Hayes-Lochner, Incorporated. Mr. Robertson began attracting attention while connected with the Manz Corporation. Later on he was with Rogers & Company, and then he went to Detroit to become director of typography with the Thomas P. Henry Company, advertising typographers of note, like Hayes-Lochner. He returned to Chicago to be associated with the latter firm about the first of this year. He is a member of the American Institute of Graphic Arts, was one of the founders of the Society

of Typographic Arts, of Chicago, and was the originator of the series of lectures on typography at the Newberry Library before the founding of the Society of Typographic Arts.

The articles constituting the text section of the book were written by Mr. Robertson. He conceived and executed the title pages, specimen pages, and the analyses, all of which show a thorough understanding not alone of the history of types but of what to do with them to make them effective. The numerous title pages show a genuine knowledge of all the different periods of traditional typography and the new modernism.

The great task of computing the copy-fitting system is in itself an achievement, but to have accomplished all the work in eight months is a greater one.

Hayes-Lochner, Incorporated, is to be congratulated upon producing such a remarkable and helpful book.

The eight-page insert immediately following shows typical pages and proves definitely that Hayes-Lochner, Incorporated, is giving serious thought not only to the question of producing typography that is correct but of helping customers toward a better grasp of their problems.

Master Table 3.8

Line	PICAS WIDE															PICAS DEEP		
	6	7	8	9	10	11	12	13	14	15	Solid	1-Point Leaded	2-Point Leaded					
1	22	30	38	46	54	62	70	78	86	94	102	110	118	126	134	142	150	
2	44	52	60	68	76	84	92	100	108	116	124	132	140	148	156	164	172	
3	66	78	90	102	114	126	138	150	162	174	186	198	210	222	234	246	258	
4	88	104	120	136	152	168	184	200	216	232	248	264	280	296	312	328	344	
5	110	130	150	170	190	210	230	250	270	290	310	330	350	370	390	410	430	
6	132	156	180	204	228	252	276	300	324	348	372	396	420	444	468	492	516	
7	154	182	210	238	266	294	322	350	378	406	434	462	490	518	546	574	602	
8	176	208	240	272	304	336	368	400	432	464	496	528	560	592	624	656	688	
9	198	234	270	306	342	378	414	450	486	522	558	594	630	666	702	738	774	
10	220	260	300	340	380	420	460	500	540	580	620	660	700	740	780	820	860	
11	242	286	330	374	418	462	506	550	594	638	682	726	770	814	858	902	946	
12	264	312	360	408	456	504	552	600	648	696	744	792	840	888	936	984	1032	
13	286	338	390	442	494	546	598	650	702	754	806	858	910	962	1014	1066	1118	
14	308	364	420	476	532	588	644	700	756	812	868	924	980	1036	1092	1148	1204	
15	330	390	450	510	570	630	690	750	810	870	930	990	1050	1110	1170	1230	1290	
16	352	416	480	544	608	672	736	800	864	928	992	1056	1120	1184	1248	1312	1376	
17	374	442	510	578	646	714	782	850	918	986	1054	1122	1190	1258	1326	1394	1462	
18	396	468	540	612	684	756	828	900	972	1044	1116	1188	1260	1332	1404	1476	1548	
19	418	494	570	646	722	798	874	950	1026	1102	1178	1254	1330	1406	1482	1558	1634	
20	440	520	600	680	760	840	920	1000	1080	1160	1240	1320	1400	1480	1560	1640	1720	
21	462	546	630	714	798	882	966	1050	1134	1218	1302	1386	1470	1554	1638	1722	1806	
22	484	572	660	748	836	924	1012	1100	1188	1276	1364	1452	1540	1628	1716	1804	1892	
23	506	596	690	782	874	966	1058	1150	1242	1334	1426	1518	1610	1702	1794	1886	1978	
24	528	624	720	816	912	1008	1104	1200	1296	1392	1488	1584	1680	1776	1872	1968	2064	
25	550	650	750	850	950	1050	1150	1250	1350	1450	1550	1650	1750	1850	1950	2050	2150	
26	572	676	780	884	988	1092	1196	1300	1404	1508	1612	1716	1820	1924	2028	2132	2236	
27	594	702	810	918	1026	1134	1242	1350	1458	1566	1674	1782	1890	1998	2106	2214	2322	
28	616	728	840	952	1064	1176	1288	1400	1512	1624	1736	1848	1960	2072	2184	2296	2408	
29	638	754	870	986	1102	1218	1334	1450	1566	1682	1798	1914	2030	2146	2262	2378	2494	
30	660	780	900	1020	1140	1260	1380	1500	1620	1740	1860	1980	2100	2220	2340	2460	2580	

As shown on the third page following, a figure indicating the number of characters to the pica appears in connection with every style of type that is shown, in size up to eighteen-point. Referring to the table (of which there are sixty-five) headed to conform with that set figure, one quickly determines the amount of space which will be required for copy or copy for space





# Type Manual

*WITH BORDERS, ORNAMENTS AND  
SUGGESTED TREATMENTS*

*Compiled with an historical  
sketch of the more important faces  
and their designers*

**HAYES-LOCHNER, INC.**  
*TYPARTISTS*

160 EAST ILLINOIS • WHITEHALL 6116  
CHICAGO, ILLINOIS

# CASLON OLD STYLE 47I

## ANALYSIS SHEET

TYPE FACE	Classi- fication	Asce- nders	Desce- nders	Spac- ing	Mass Color	Legi- bility	Smallest Practical	Lead- ing	Bea- uty	Dig- nity	Stre- ngth	Form- ality	Util- ity	Expr- ession	Daint- iness
Caslon 47I.....	O. S.	Norm.	Long	Med.	Light	A1	9	No	Yes	Yes	Yes	No	Yes	Neu.	No

Text matter set in Caslon Old Style 47I  
may be used with headings set in:

Caslon Old Style 47I  
Goudy Old Style  
Garamond Old Style  
Kennerley Old Style  
Cloister Old Style  
Bernhard Roman  
*Bernhard Cursive*  
Kabel Light  
Futura Light

**Caslon Bold**  
**Goudy Bold**  
**Garamond Bold**  
**Cloister Bold**  
Bernhard Roman Bold  
*Bernhard Cursive Bold*  
**Kabel Bold**  
**Futura Bold**  
Futura Medium

---

Caslon Old Style 47I headings  
may be used with text matter set in:

Caslon Old Style 47I is one of the many type faces of-  
fered by this house for your use in giving just the touch

Caslon Old Style 37 is one of the many type faces  
offered by this house for your use in giving just

Garamond Old Style is one of the many type faces  
offered by this house for your use in giving just

Caslon Old Style 137 is one of the many type  
faces offered by this house for your use in giv-

Kennerley Old Style is one of the many type faces  
offered by this house for your use in giving just

Goudy Old Style is one of the many type faces  
offered by this house for your use in giving just

Cloister Old Style is one of the many type faces of-  
fered by this house for your use in giving just the

# CASLON OLD STYLE 47I

In presenting this specimen book to our friends, we of Hayes-Lochner feel that we are incurring a great obligation—that of keeping it up-to-date and keeping those who receive it informed of the latest developments in the typographical world. In fact we shall strive to be a few steps ahead and attempt to set new styles in typography as well as interpret others. We have established direct contact with all the great European foundries and centers of things typographical and we hope for many good things to come therefrom. We shall be only too happy to pass on to you those things that are of interest in the hope that you may be benefited thereby. We shall

6 point

4.3

ABCDEFGHIJKLMN OPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz\$1234567890&

In presenting this specimen book to our friends, we of Hayes-Lochner feel that we are incurring a great obligation—that of keeping it up-to-date and keeping those who receive it informed of the latest developments in the typographical world. In fact we shall strive to be a few steps ahead and attempt to set new styles in typography as well as interpret others. We have established direct contact with all the great European foundries and centers of things typographical and

8 point

4.0

ABCDEFGHIJKLMN OPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz\$1234567890&

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9 point

3.4

ABCDEFGHIJKLMN OPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz\$1234567890&

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10 point

3.2

ABCDEFGHIJKLMN OPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz\$1234567890&

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11 point

2.8

ABCDEFGHIJKLMN OPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz\$1234567890&

In presenting this specimen book to our friends, we of Hayes-Lochner feel that we are incurring a great obligation—that of keeping it up-to-date and keeping those who receive it informed of the latest developments in the typographical world. In fact we shall strive to be a few steps ahead and

12 point

2.5

ABCDEFGHIJKLMN OPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz\$1234567890&

In presenting this specimen book to our friends, we of Hayes-Lochner feel that we are incurring a great obligation—that of keeping it up-to-date and keeping those who receive it informed of the latest developments in the typographical world. In fact we shall strive to be

14 point

2.3

ABCDEFGHIJKLMN OPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz\$1234567890&

## CASLON OLD STYLE 471

The proper selection of type faces for advertising purposes is not quite as easily done as would seem apparent. There are many factors to be considered; the technique and tone values of the accompanying illustration, the mass effect of the type, the amount of copy, what colors are being used if any, the expression of the type face, etc. Each type face has its limitations but we are wont to neglect due consideration of that fact. Unusual effects can often be obtained by bizarre combinations but they are treacherous things to attempt. The greatest offense is the use of a type face in an advertisement for which it is totally unfitted, used merely because it is new and different. Something new and different as a rule needs a new and different layout entirely and unless the proper thought is given to it, being different may be costly. A Chinese cabinet does not look well in an early Colonial room.

Selecting the proper type face is best done by one who is thoroughly familiar with all their characteristics but a working knowledge of them can be obtained by anyone wishing to devote a little time to study and comparison. Elsewhere in this book will be found much information regarding all the type faces shown

6 point  
1 point  
leaded  
4.3

8 point  
set solid  
4.0

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10 point  
set solid  
3.2

#### Note

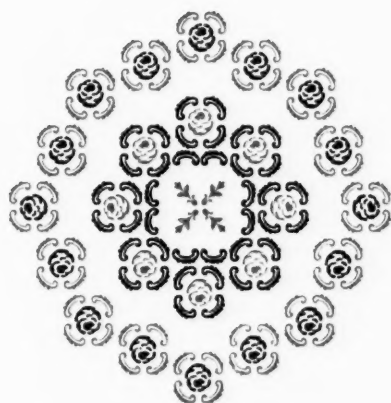
Caslon Old Style 471 does not need leading, excepting 6 point, for the ascenders and descenders are sufficiently long to give the proper amount of white space between lines. If necessary to use a width greater than shown it is suggested that it be leaded—about 1 point more for every two picas additional width—for greater legibility and easier eye travel.

The proper selection of type faces for advertising purposes is not quite as easily done as would seem apparent. There are many factors to be considered; the technique and tone values of the accompanying illustration, the mass effect of the type, the amount of copy, what colors are being used if any, the expression of the type face, etc. Each type face has its limitations but we are wont to neglect due consideration of that fact. Unusual effects can often be obtained by bizarre combinations but they are treacherous things to attempt. The greatest offense is the use of a type face in an advertisement for which it is totally unfitted, used merely because it is new and different. Something new and different as a rule needs a new and different layout entirely and unless the proper thought is given to it, being different may be costly. A Chinese lacquered cabinet does not look

12 point  
set solid  
2.5

# Nicolas Cochin

AND COCHIN 61



*Nicolas Cochin design revived by*  
PIEGNOT TYPE FOUNDRY, PARIS, FRANCE  
COCHIN 61 *designed by* LANSTON MONOTYPE COMPANY

# **GOTHIC**

**SHOWING FRANKLIN GOTHIC AND  
• AN ASSORTMENT OF •  
MISCELLANEOUS "GOTHIC" FACES**

**THE FORERUNNER OF THE PRESENT DAY SANS-SERIF**

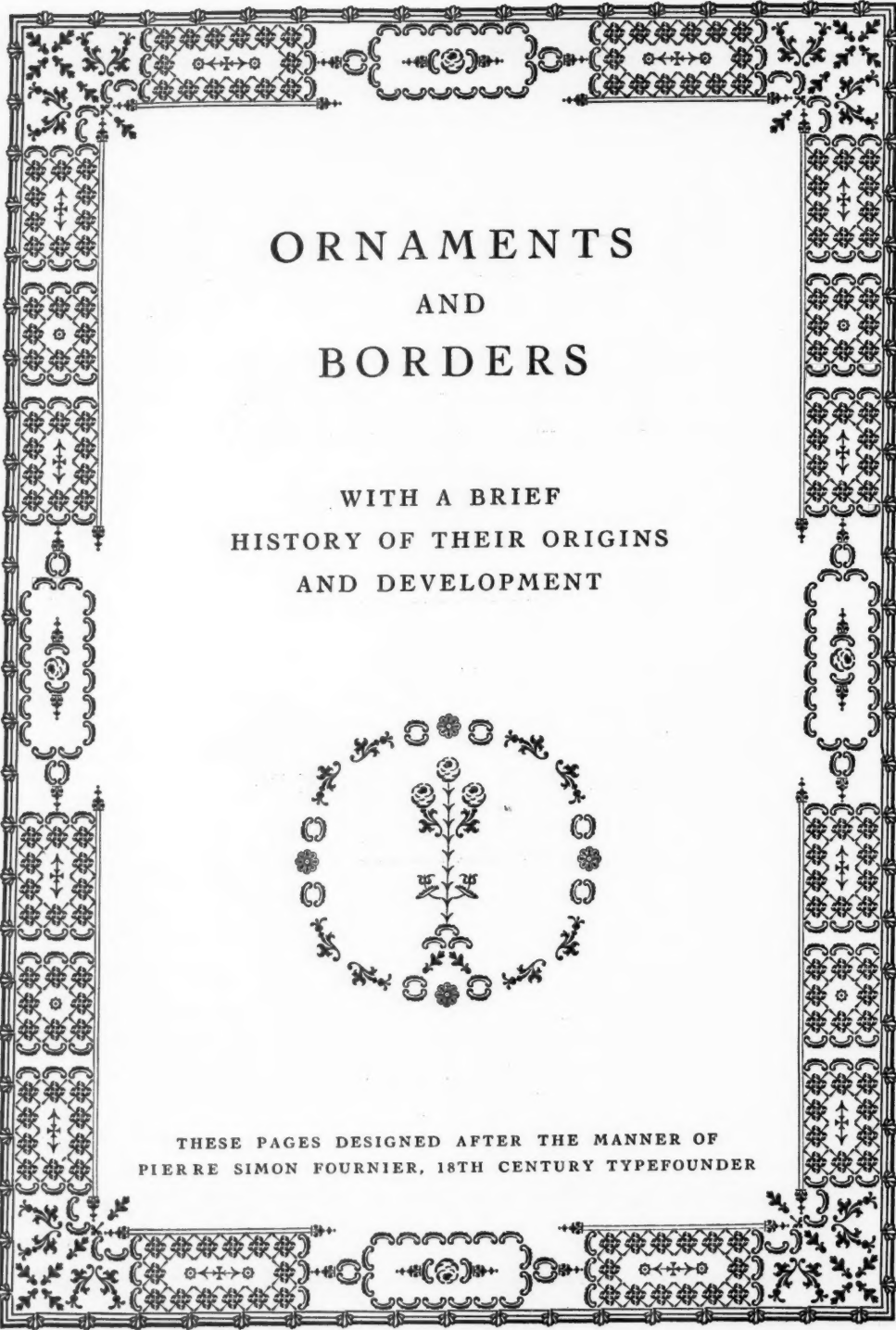
# BODONI TYPES

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*ONE OF  
THE FIRST  
MODERN TYPEFACES*

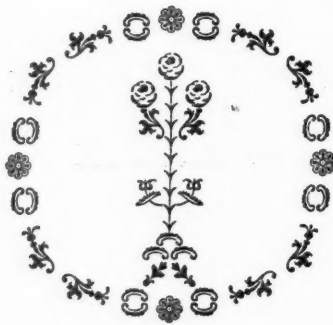
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DESIGNED  
AFTER THE TYPES OF  
GIAMBATTISTA BODONI



ORNAMENTS  
AND  
BORDERS

WITH A BRIEF  
HISTORY OF THEIR ORIGINS  
AND DEVELOPMENT



THESE PAGES DESIGNED AFTER THE MANNER OF  
PIERRE SIMON FOURNIER, 18TH CENTURY TYPEFOUNDER

Composed of 1047 pieces of ornament



# THE OPEN FORUM

This department is devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred except personalities and sophistries. Obviously the editor will not shoulder the responsibility for any views advanced

## On "Typographing" a Folder PHILADELPHIA

To the Editor:

If I say: "I will design a folder," or "I am designing a folder," or "I have designed a folder"; why can I not say: "I will *typograph* a folder," or "I am *typographing* a folder," or "I have *typographed* a folder"?

My own answer is: I can! Therefore, hereafter I will. What comments have you to make on the subject?

FRANK M. SHERMAN.

## Two Plant Suggestions

ALLISON, IOWA

To the Editor:

I have been using a stunt on a drum cylinder which may be an old one and not worth mention in your valued publication, but if you care to take notice of this you may do so.

We are using a drum cylinder press to print the weekly edition on, and for a time were not able to make it deliver the papers where they belonged. We had more trouble in the winter, during the static season. This difficulty was overcome by using an electric fan stationed back of the delivery table and from twelve to eighteen inches higher. The fan must be adjusted so that the air first hits the under side of the feed table and then blows down on the paper being delivered. The same results may be obtained by using a small fan attached to the under side of the feedboard.

Another thing: I am at present using a system of casting mats without the use of the ordinary tailpiece pasted on. The idea is to place the mat in position on the caster plate and to place a strip of paper of sufficient length to extend outside of the box when locked; then place short pieces of twelve-point slugs along the edge of the mat where the paper joins it, leaving about a quarter of an

inch between the pieces. In this way it is never necessary to dry the mat a second time in case a second cast is necessary.

ORVILLE HOUGH.

## Running Head on the Side

SEATTLE

To the Editor:

Under separate cover we are today mailing you two copies of *The General News*, the internal house-organ of the General Fruit Corporation. Our printer was horrified with our layout on page 2 just because of the fact that the running

## From a Private-Plant Superintendent PITTSBURGH

To the Editor:

Is the William P. Coleman effusion against the private printing plant intended to convey the impression that manufacturers and others are lacking in business sense when they produce their own printed matter in their own plants? If so, Mr. Coleman has evidently not studied the subject very thoroughly, or is unfortunate in his conclusions.

Undoubtedly there are private printing plants that are losing ventures. Too, there are commercial plants in the same sad condition—and many of them. But there are private printing plants all over the land that are carefully managed and which render both profit and service to their owners. Because Mr. Coleman's article fails to consider these, I resent very strongly the prominence and partiality given his views in the November issue of *THE INLAND PRINTER*.

Manufacturers who are able to consume the output of a private printing plant are usually large enough and wise enough to support capable accounting-department heads and cost systems. It is not reasonable to assume that such executives, safeguarding the larger interests of the parent business, should be stumped by the intricacies of a printing plant which can only be a relatively small part of the whole business. No private printing plant I have known has been able to be a law unto itself.

And then, where is the business sin of a manufacturer owning his own printing plant to serve his own peculiar interests? He may own a laboratory to make his own tests, a boxshop to build his own containers, a fleet of trucks to do his own drayage, or a coal mine to supply his own fuel. All of these may be specialized subsidiaries of his main business requiring very skilled and experienced



The GENERAL NEWS August

Joseph W. Ryan distributes the last issue of the month with a snapshot of the Ryan-Fruit staff. They are: Bill Williams, Lena Nees, Ted Uppigrove, Lena Williams, Mrs. Williams, Lorna Smith, Ruth Christensen, C. Christensen, Art Beyer.

head is used on the side of the page. Admittedly its appearance in this issue is rather crude, but we were anxious to get the largest possible halftone on the page and thought that the use of the running head might finish off the page better. On the other hand, we realize that it is one of the things that "just isn't done."

We would appreciate your comments on the *idea* rather than the way we have worked it out in our magazine, the *idea* having reference to the position of the running head. BICE CLEWOW.

supervision. There is nothing ethically or economically wrong if he elects to engage in printing or any other line that reduces his expenses, adds to his profits, or renders him service. We have known of printers conducting their own engraving plants and other activities accessory to their business. If properly and ethically done, why should they not?

Mr. Coleman's statement that paper supply houses usually do not solicit the business of private printing plants does not apply to the paper merchants of this city. Here the paper dealer may sell to the private printing plant and know that

his credit manager will have nothing to worry about. There is one private printing plant in this district that operates 29 presses and employs 175 persons. Remembering the purchasing power of this organization, and of others not so large, would it not be well to discourage some of the tiresome ballyhoo against the private printing plant? Their success is dependent entirely upon the ability and the business acumen of the managers and owners. If they are able to make good, why should anyone wail about it?

R. J. BRACKEN,  
Superintendent, private printing plant.

## Business Review for November

**B**USINESS activity—production, distribution, and the exchange of goods and services—although showing no clear indication of a decisive change, has nevertheless given some signs of spotty improvement in certain lines. For instance, manufacturing activity, as measured by factory consumption of electricity, has become greater since July; there is an improvement in the volume of residential construction; bituminous coal mining has increased since June; a steady reduction of the stocks of staple cotton and wool textiles and lumber is also reported; and wholesale commodity prices on the average have shown little change, indicating that the bottom has probably at last been reached.

This improvement has, however, been disappointingly tardy, and the outlook indicates a long-drawn-out recovery. In many lines the increase in activity has been merely seasonal; in others the improvement has been more marked, while some fields still continue to lag or lie dormant. In spite of these irregularities, however, improvement is apparent in the general business situation.

Since business men had been counting on a recovery during the autumn, it is only to be expected that the failure of a decided upturn to materialize should result in a depressing mental effect of greater or less degree. As usual this disappointment found its reflection in the stock market, where prices, which had been holding up in the expectation of an early recovery in corporation earnings, broke to new low levels and at the same time had a sympathetic influence on the

grain exchanges, carrying wheat and the other grains to new lows.

This was followed by financial difficulties in banking circles in some localities, and particularly in the agricultural sections, where farm loans turned into "frozen assets." Thrown into hysterical frenzy at the closing of a banking institution, the people of a community soon started "runs" on other banks, which in some instances proved disastrous.

Employment in the thirteen major industries showed a decline of 1.4 per cent from September to October, but the payroll totals held up better, declining only eight-tenths of 1 per cent during that same period. The reports from various sources indicate a gradual resumption of work or an increase in working time. The Reading Iron Company, of Reading, Pennsylvania, which had been shut down since May 30, resumed operations in October. The Chatham Blanket Mills, of Elkin, North Carolina, has begun operating a night shift, while the Union and Buffalo Mills, located at Union, South Carolina, is operating on a five-day week instead of a four-day schedule.

The railroads are also recalling many workers to their shops—a total of about ten thousand employes to the shops of the Chicago & North Western, the New York Central, and the New York, New Haven & Hartford lines—while in the Burlington shops at Plattsmouth, Nebraska, the operating time has been increased. Similar instances of a resumption of activity are indicated in many other lines of industry, and this increase in employment improves conditions.

Newsprint production by Canadian mills showed an increase of 18,327 tons in October over September, while in the United States mills there was a production increase of 10,189 tons for the same period. This is not to be wondered over when we learn that the expenditures for magazine advertising in October disclosed an increase of 16 per cent over September. It is unfortunate that statistics cannot be obtained on other forms of advertising—direct mail, poster, and dealer helps—since it is believed that an increase in these forms of printed publicity would also be shown.

As has been cited before in these columns, the progressive American advertiser knows that it is fatal to relinquish his hold on business during depressive periods. An illustration of this may be seen in a recent statement quoted as having been made by an executive of a large manufacturing concern: "During a period of general retrenchment such as this, we believe support from the manufacturer is needed by the dealers as never before. Consequently, we have voted an advertising appropriation . . . that is greater than any ever before used in the history of this company in a corresponding period of time."

In closing, we wish to extend to those who turn to these lines each month our heartfelt appreciation, coupled with an earnest wish that all may be blessed with health, happiness, and prosperity during the twelve months to come. Yes, indeed, Christmas is just ahead. There may be a little less tinsel on the tree than in other years, but—we'll have the tree anyway, that symbol of the genuine old-time Christmas spirit!

### Gutenberg Yearbook for 1930

The Gutenberg Yearbook for 1930 has been published by Gutenberg Gesellschaft, of Mayence, Germany. The volume has 360 pages and 100 illustrations, is bound in half cloth, and is attractively printed on fine stock. This year for the first time the yearbook is accompanied by an eight-page English supplement presenting an accurate author's summary of every article printed in German in the yearbook. Copies of this yearbook may be purchased at the price of forty marks each, and orders should be placed with the publisher at the address given above.

# "Patchwork Typography" Is Foolish Practice When Ads Must Pull

By GEORGE FRENCH

EXIGENCIES which have faced the designers of typographic work, especially those unfortunate individuals who have often been called upon to "jazz up" advertising, have recently been met by some work that is extraordinary in the matter of ignoring well established principles and canons. By "well established" I mean practices which have proved effective in the use of type for producing profitable advertising, and have at the same time been more or less in harmony with those few and simple principles of art which have been found to apply to typographic design in display advertising and in texts for books and other "solid" matter.



New Library Model No. 8-36 with album of real leather in brilliant colors \$385 or with Electric Motor \$425.

Look in  
the Windows!

of "His Master's Voice" dealers today and see a new musical instrument more colorful and beautiful than any you have seen before.

In performance, this instrument has no peer in its field. Its design, it is true, is as measureless, yet it embodies design principles two hundred years old. Inspired by the recent Exposition des Arts Decoratifs in Paris—where in its keynote, rich vibrant and harmonious color, Newspaper illustrations felt a steady to convey its beauty—you must see it.

Orthophonic famous overlight! The Victor-orchestrated principle of "Matched Impedance" or "Smooth Flow of Sound" is, of course, embodied in this new instrument. Go late say His Master's Voice dealer and compare it with your idea of the old style talking machine.

The new Orthophonic Victrola is made in a range of beautiful models, artistically designed in fine walnut or mahogany. Electrically driven, it runs with, at slight additional cost. All instruments are self stopping. Prices from \$100 down to as low as \$115. On convenient payment at all His Master's Voice dealers.

The new  
**Orthophonic**  
Victrola



Victrola Talking Machine Company of Canada Limited, Montreal

Fig. 1

Newspapers and other periodicals devoted to advertising and reading matter are all blossoming with display matter which not merely makes the judicious

**DOBBS HATS**

Even with five conveniently located Dobbs shops it may still be necessary to go a bit out of your way, but we prefer to sell Dobbs Hats in Dobbs shops with Dobbs service. We know, then, that you'll get the right hat.

**Dobbs**  
NEW YORK'S LEADING HATTERS  
Fifth Ave. at 50th Fifth Ave. at 35nd  
Madison at 40th E 7th at Cortlandt  
And shortly in an exquisite new shop on Fifth Ave. at 57th St.

Fig. 2

grieve but must make the efficiency of such advertising more than an ordinary problem. Sanity, it would seem, has for the nonce departed from those sorely tried persons who have to study to attract favorable attention to their ads.

In view of the fact that ever since the time of Gutenberg there has been progress toward the employment of type to form masses of reading matter which shall be in harmony with the powers and likings of the human eye, it may well be questioned if the present vogue of jazzing type to form eccentric features is in line with sound policy. We have been accustomed to forms of typography adapted to easy reading. The reader usually desires to get some sane notion of what it is all about, and has formed the habit of ignoring the typography in doing so. It is a series of words to him such as he has seen and accepted since he was able to read at all.

Now, however, so far as advertising is concerned, and in the headings in a

number of periodicals, he is confronted by grotesque arrangements of lettering, both drawn and set, which ask him to forget or neglect about all he has been accustomed to, and reluctantly to devote some time and brain energy to a task not unlike translation, or visual adjustment, or at least an effort of the will to accept something quite new and foreign. Some readers of advertising get confused if they are obliged thus to consider the form of typography, and some resent it. Others will not read it at all.

Look, by way of illustration, upon Fig. 1. This is an advertisement follow-

Let  
**PAGE**  
**Fence**  
Guard Their Steps

Fig. 3

ing many series by the same advertiser which were lucid as to typography, well designed, and set in type faces similar in design to the typography of reading

*In a Hundred places  
this morning, your  
Letterheads  
are saying more than  
you put on  
paper*

Fig. 4

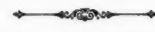
matter—pleasing for the eye, easy to read, negative as to style, and thus enabling the reader to take in the message of the advertisement without conscious

effort. Into this advertisement there has been injected enough of jazz to spoil its beauty as a piece of typography, to vulgarize it, to make it unattractive and something of a puzzle. It is a moderate example; it is but tentative, groping for something new and novel—and attaining nothing but a measure of confusion. The two distorted display features add nothing whatsoever to the attraction of the piece, but contribute to the muddled effect not habitual in the work of this advertiser. The whole piece is thrown

italic type into one attractive display. There is no good reason for doing it. The feature is no more interesting nor forceful than it would have been if set all in either form of type face.

Fig. 5 is a truly horrible example, and from an advertisement of a house which has been notable for its intelligent use of typography and its handsome advertisements. The feature is an attempt to return to the use of black block type, but because of the lack of harmony and good arrangement, as well as the selec-

perhaps with more disastrous results, which may be treated in another article. The moral is, of course, that designers of advertising should endeavor to acquire more knowledge of type and of the psychology of advertising.



**More Tools Than Necessary**

In composing rooms, notwithstanding the prevailing type madness, there is an evident weeding-out of obsolete tools and obsolete methods. Printers are find-

**How Dare They Say These Things?**

**LUDWIG**

"War or Peace?" gravely asks Emil Ludwig, world renowned biographer, in October Plain Talk. "It is easy," he writes, "for clever governments to induce men to surrender their lives." Now here also could Ludwig reveal his secret knowledge so fearlessly as he can and does in this outspoken magazine that dares to print the truth.

Who would be in a better position to reveal the poisonous publicity drug that electric power companies feed the people than Hon. Gifford Pinchot? October Plain Talk permits the ex-governor to place on view his terrible discoveries of ruthless bribery and propaganda in his article, "It's All In Your Electricity Bills."

**PINCHOT**

**BLACK**

"So it's a 'noble experiment' is it?" asks Congressman Loring M. Black of New York, in October Plain Talk... while dry Congressmen drink and dry farmers starve! Facts, figures and tables given by Congressman Black seem to show that the reason farm relief is needed is because "a billion dollars in grain is lost to the American farmer...and handed to the Canadian farmer!"

William T. Tilden II wouldn't dare say what he thinks of women's tennis in many places. In October Plain Talk, however, he sells the truth. He concedes Helen Wills to be as great an artist within her abilities as Francis Hunter, but by thoughtful analysis seems to prove that no woman can or ever will equal an average man player in the middle bracket.

**TILDEN**

**MITCHELL**

General William Mitchell has his chance in October Plain Talk to keep on telling the ghastly truths about our air force. This month, in his fourth article "Cobwebs in Washington," General Mitchell shows how millions for airships would be better spent than billions for battleships.

Fig. 5

into the vulgarian class and made unattractive as a visual object. The human eye never will become reconciled to this sort of advertising typography.

Now, by way of a contrast, consider Fig. 2, an advertisement so well made as to its typography, decoration, border, proportion, balance, symmetry, tone, and harmony as to be easy to look at and to read. It insinuates itself into the attention. It radiates class, distinction, and interest; but nothing about it challenges special attention or study. Think what would have been done to this classic piece if the display line had been handled like the display line in Fig. 1! Such a blunder is unthinkable, happily. Fig. 3 is an attempt to make use of the jazz motif and to relieve its ugliness by adding some delicate decorative objects. The gaucherie of the lettering, moreover, more than balances the grace of the little figures. Fig. 4, on the other hand, has much about it to condone the effort to jazz and yet not to jazz. It is not altogether an effort to combine roman and

tion of the type to be used with the drawn heading, the piece is a botch, unattractive, almost unreadable, because it is an attempt to make something more attractive by making it uglier. Figs. 6 and 7 present display features appearing in the advertising of widely known concerns which do not seek economical results but do want effective advertising.

Once I watched an advertising artist draw an enormous fly to be used in an advertisement of some kind of an insect killer. He remarked, "I guess that will knock their eyes out!" Every once in a while such a motive seems to bob up in the designing of advertising. Apparently it is now in force again, since it is most difficult otherwise to explain the currency of this idea of jazzing display features by the unique use of type. Much may be done with type in making advertising attractive and forceful without contorting it, as at present.

While this article deals with display type features, the jazz idea has infected "straight" type composition as well, and

**a Million Boosters**

say it's **GREAT**

Fig. 6

**Quickly, Quickly... they are tucked into packages!!**

Out of the ovens they come... beaming pans of Sunshine Krispy Crackers... dimpled and browned. Quickly, they are tucked into packages... with the oven-bloom still fresh upon them. This oven-

Fig. 7

ing out that the introduction of a new series of type in the composing room is a costly proposition unless the new series has a very direct influence upon the sales. It is a case of giving the workmen more tools to work with than they really need, and this in a machine shop or any other industry would be regarded as a factor bearing upon an increase in cost. Not much progress has been made so far on the plans for standardizing a certain number of definite faces of type for different classes of work, and I don't think there will be in the very near future. I do think, though, that printers who study their typographic requirements can do their own simplification and effect a tremendous saving in the composing-room expenses. And in this connection, naturally, the trade plant with its essential variety of type faces is helping at least some shops to solve what used to be regarded as the composing-room problem. —From "How," publication of the Tilden and Hollingsworth Company, Boston, Massachusetts.

# A Simple Plan for Getting Orders by the Developing of Good Will

By HERBERT SCOTT DAY

MANY of the smaller printing plants could double or perhaps even increase their volume of business several times over if they could but add a few good accounts to their books. In most cases the prospects are to be found right within a short distance of the plant. These printshops are not large enough to employ full-time salesmen, and the owners themselves are busy in the plant and office for the greater part of the time. For this very reason some of the best accounts in the town never are obtained by any local printshop, but are taken away by salesmen from out of town who make frequent trips for the purpose of calling on the cream of the local business.

In one case the writer is acquainted with the printer conducted an intensive study of his own territory and mapped out a three-month sales campaign that was within his means as to expense and which he himself could handle in a few hours a week. Inasmuch as it succeeded far beyond the hopes of this printer, it is herewith passed along for the benefit of the rest of the trade.

The first task of the printer was to list the forty best prospects in his territory—customers who had given him but a few rush orders, and large firms which had never been upon his books. He had used as his only piece of advertising a monthly blotter, mailed to a list of about three hundred; and, while results justified the expense of getting out the blotter, there were many accounts which were still inactive on the firm's books.

The printer made the rounds of the forty picked prospects in his spare time during the first week of his campaign. He discovered that he was acquainted with but a few of the printing buyers of the companies he was soliciting, and that in most cases his blotters had not been addressed to the proper individual in the firm. Furthermore, he discovered that it

was easy for the buyer to tell him that "Nothing is needed today," and to ease him out of the door before he had any opportunity to tell his story.

Not having had previous selling experience, the printer came back to the office after seeing half of the list of forty selected prospects, sat down, and did plenty of thinking. As he looked back over those calls, he could not remember any encouragement he had been given in any one call. The prospects seemed to be satisfied with the service they had been getting from out-of-town plants. He had an opportunity in two places to see the cordial reception given to one of the full-time salesmen of a big printing house by a buyer he was waiting to see, while his own reception was that of the "Well, what can we do for you? Don't waste my time" variety.

The following week the printer sharpened up a number of pencils that he had purchased some time previously—nice advertising pencils with his name upon them, which he had been using up in his own office. He filled his pockets with them, and began the rounds of the same prospects he had visited before. When he saw his man, he at once passed him

a couple of the shiny new pencils with a smile, merely stating that he was leaving this little souvenir of his printshop and would be in from time to time to see if there were not some printing matter he could discuss with the buyer.

There was a noticeable change in the warmth of the reception given the amateur salesman, the buyers in most cases being more or less minor executives who appreciated the little token. In some instances they took the trouble to look over their stockrooms, usually reporting that, while they were at present taken care of, they would remember the local printer the next time they were in need of anything, or would at least give him a chance to quote prices.

The entire list of forty firms was canvassed in spare time on the second trip around, and pencils were left all along the route. Then the printer made up a telephone pad, with a line or two on the bottom informing the user that additional pads might be secured by phoning "277," the shop's number. The third week he took along a supply of these. Having made himself acquainted during the first two weeks, and carrying a useful little gift with him this time, he found himself again welcomed. Taking pains not to employ any boresome sales talk, he made a graceful exit, the only idea being to obtain good will on the early calls. During this week there were three phone calls from the list of forty for trivial orders—merely blank stock in two cases, but indicating that the local printshop was being remembered at last.

The fourth week the printer diligently canvassed the same forty prospects, but taking with him this time a few scratch-pads, also imprinted with his name and phone number. On this trip he returned to the office bearing one order, four requests to estimate on various jobs, and a couple of promises of "I'll have something for you the next time you call."

## Christmas

There's a happy kind o' feeling  
Comes into our hearts a-stealing  
At this magic time o' year;  
Kind o' starts the blood a-stirring;  
Sort o' sets the pulses purring,  
Till we feel chock full o' cheer!  
And the reason?  
It's the Season  
When Christmas time draws near!  
(ap. "I.P.")

A good verse from last year's greeting of Perce Green, Sydney, Australia, which you may consider just right for yours this year

The printer now had forty good contacts, having met the proper individuals in the firms he wanted to sell. He had his mailing list revised so that the right persons received his blotters. He next ordered a hundred nice desk rulers and also a hundred large desk-blotter holders with his advertisement neatly lettered on them, and printed up some attractive appointment blanks for executives' use.

On his weekly calls he left a small but useful souvenir advertising his business in some manner. These were genuinely appreciated, and in the case of the telephone pads, appointment blanks, and scratch pads he found that they were getting his name in front of the higher executives of the firms he was soliciting, who controlled some of the larger jobs. In several cases he was called in to figure on the "big stuff," and landed some decidedly worth-while orders.

Today it is the out-of-town full-time salesman who is told "Nothing today" when he calls, and many of the selected forty are on the printer's books, just because he used his initiative and really went after business in a systematic way. The original list of names was added to, and with similar results.

This printer found that it only needed a dozen good accounts like those he had built up to equal all the business he had previously been handling, and that, furthermore, his losses from bad bills were less and his overhead had not increased in proportion to his increase in volume of business. With another man or two in the shop, and another automatic press, he was far ahead of any previous production figures, unit costs were lowered, and profits were actually in cash.

Many a small printer today is overlooking the profitable field right under his nose, and simply because he lacks the knowledge of how to develop it. He believes he hasn't time, perhaps. Go out some Monday forenoon and you will be surprised how many calls you can make in two hours. But take a pencil or something along with you other than your business card. It will pay, just as it did the printer whose experience is told here.

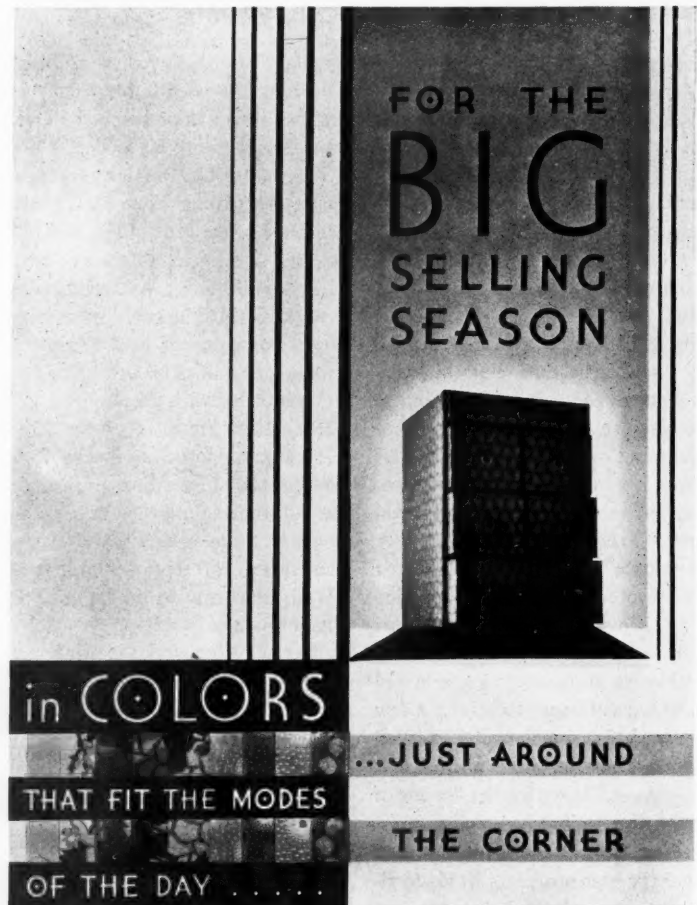
#### Avoiding Spotty Layouts

Usually there should be but one dominating black in a layout. By careful observance of this, spotty effects will be avoided.—"*Printers' Ink Monthly*."

## Cleveland Printer Awarded Plaque for Finest Mailing Piece

THE STRATFORD Press Company, the Cleveland printing and publishing firm, has been awarded first prize in the recent I. D. M. A. A. contest for the best-designed specimen of printed sales

background appearing as dark gray on the right-hand half of the cover, and the black being shown as in the original. Die-cutting is employed to leave a horizontal blank space to the left of each of



Cover of the prizewinning broadside produced by the Stratford Press Company, Cleveland, for the Great Lakes Paper Box Company

literature produced and used during the twelve months prior to September 25, 1930, and submitted in this contest. A bronze plaque offered annually by the Cleveland Folding Machine Company was the award, and it was presented at the recent Milwaukee convention of the International Direct Mail Advertising Association. The winning broadside, the cover of which is reproduced herewith, is a mailing piece which combines the skill of advertising man, engraver, and printer to attain the finest results.

The broadside was printed in black and orchid, the latter being used for the

the two lines "Just Around" and "The Corner," and the variegated and (in the original item) gaily colorful pieces seen through these two spaces are the ends of fifteen swatches of fancy box coverings used on the trays which the piece is advertising. The effect of the cover is striking; interest and curiosity are aroused and almost compel one to turn to the main section of this novel broadside.

The center spread surpasses the cover in impressive, interest-sustaining quality. The black and orchid are again employed, plus the splash of many colors provided by the swatches of fancy box

## An "I. P." Reader for Thirty-Two Years

By HENRY F. COOK

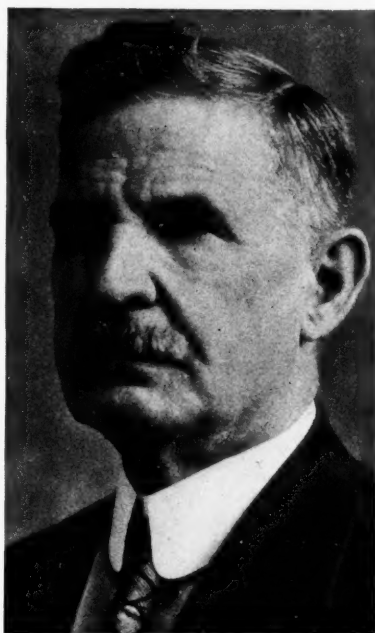
coverings at the bottom of the spread. The main background is in orchid, with the halftones of various trays and boxes, and their descriptive text, run in black. In the upper left-hand corner, and overlapping the orchid background, a horizontal panel roughly 3 by 4½ inches in size, with a black background and the heading in reverse, tells you to "Help Yourself to Better Profits With These 9 Best Sellers." This dominating headline is logically and pleasingly balanced by a vertical black panel in the lower right-hand corner of the spread, and this panel is broken into by the orchid background sufficiently to reduce the total black area in this corner and avoid over-emphasis of this purely mechanical feature. Fairly heavy vertical rules in the orchid at both ends of the orchid panel help to soften the optical transition from the delicate pastel shade to the black.

The broadside is a two-fold piece, and the right-hand edge of the center spread folds inside for just about four inches. The reverse of this short section carries a deep top and bottom border of orchid and contains additional sales copy—a limited amount set in large, clear type and printed in black—and the name of the advertiser, the Great Lakes Paper Box Company, Cleveland.

The business-reply enclosure perhaps accounts for the advertiser's modesty as to mention of the firm name. Certainly it is a first-class example of mailing efficiency. Briefly, this piece is an "opened-up" printed business-reply envelope; or, in more specific terms, a 7 by 10½ sheet folded in quarters with a gummed flap at such a point that, when the sheet is folded in the natural way and sealed, it becomes a business-reply envelope all "primed to go." One side contains a complete order blank with items, prices, and terms; the other side has a form for indicating whether or not the customer wishes to have his name kept on the company's mailing list.

All in all this advertising piece is one of which the customer, the printer, and everyone concerned with its creation may well be proud. The award in itself is an occasion for justifiable pride, but more important is the thought it stands for—that this printing concern is producing, in its ordinary "mine run" of output, printed pieces which are outstanding in artistic quality and also in genuine sales effectiveness.

AS A BOY I was the owner of an amateur printing outfit away back in the early eighties, when the various type sizes were identified by names—some profanely eloquent names—instead of points; when justifications were made with strips of paper and cardboard instead of thin copper spacing material;



HENRY F. COOK

when every font of type had its own peculiar ornaments, spaces, and quads; when every considerable "job" was set in twenty-seven different faces of type, if the printer was fortunate enough to own that many; when angles, zigzags, waves, and circles were the prevailing fashion; when it was considered an unpardonable crime to omit punctuation marks, divide a syllable, or begin a page or column with a broken line, etc. 'Twas then I became interested in the "art preservative of arts," and after a time considered myself some "artistic" printer, as was then the vogue.

There was something fascinating in developing the rudiments of the art. My ambition became intense. I wanted to excel in my chosen vocation and become an artisan of the better sort. I worked in the mines during the day and spent the evenings with my types and a small printing press. I added to my equipment as my savings would permit.

The goal I had set was not so easily reached. I was seriously retarded by my very limited education, having received only about three years of training in the public schools. Realizing my unfortunate educational handicap, I determined I would overcome it as far as possible.

After wrestling with MacKellar's "American Printer," an authority at the time, and absorbing the printing and kindred information contained in many books of that bygone day, I seemed to be nearing the summit of my ambition, having attained the sobriquet of "the printer who prints."

A wonderful transformation in the printing industry took place in the late nineties. I found it rather difficult to get in step with the rapid advancement. "Ornamental" printing was giving way to "dignified simplicity."

In December, 1898, I was sent a "sample copy" of THE INLAND PRINTER, Volume XXII, Number 3. It arrived at an opportune time and attracted my attention. I read and studied it with avidity—I literally devoured it. From that day until this I have been a continuous reader of that precious periodical, all of which copies I have carefully kept.

THE INLAND PRINTER was just what I needed then, want now, and shall continue to anticipate. The illuminating educational articles by the late F. Horace Teall, and later by his illustrious son, on "Discrimination in the Use of Words," were very helpful in my studies of English. The "Pressroom Queries and Answers" gave me a lot of practical mechanical pointers. The type specimens and the ad-setting contests were powerful incentives in inducing me to adopt some semblance of modern typography.

What was true concerning the educational value of that early issue of THE INLAND PRINTER has been true of every succeeding number until today, in my declining years, I find myself as deeply engrossed in a perusal of the departments as I was thirty-two years ago.

I attribute no little portion of whatever success I may have achieved to this wonderfully helpful trade journal, and expect to enjoy its regular monthly visits until the time comes when "mine eyes shall have closed in death."

# THE MONTH'S NEWS

Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month

## A. T. F. Earnings Cover Dividends

The report of the American Type Founders Company for the fiscal year ending August 31 discloses that, although profits were reduced, net earnings were more than sufficient to cover dividend requirements of \$8 a share of common stock. Company profits dropped from \$13.09 a common share in the year 1929 to \$9.16 for the year just ended.

## Paul V. Jones Resigns Position With Cleveland Company

Paul V. Jones, for twelve years manager of sales, service, and advertising with the Cleveland Folding Machine Company, of Cleveland, has resigned from this position. When the Cleveland Folding Machine Company was recently acquired by the Dexter Folder Company Mr. Jones was elected secretary and later became works manager of the Cleveland plant. Announcement of his future plans has not yet been made, and in the meantime Mr. Jones may be reached by any of his friends at his home address, at 2250 South Overlook Road, Cleveland Heights, Ohio.

## Mergenthaler Entertains Printers at Annual Fall Festival

Early in November about two hundred members of the Brooklyn, Queens, and Staten Island groups of the New York Employing Printers Association were guests at the eighth annual fall festival and trade conference of the Mergenthaler Linotype Company, held at the company's plant in Brooklyn. Norman Dodge, president of the firm, and C. C. Rhame, manager of the New York City agency, welcomed the visitors with brief and cordial addresses. John J. Deviny, the secretary of the United Typothetae of America, reviewed the progress made in the printing industry and emphasized the importance of cost information and of organization. An excellent dinner was served, and the meeting proved thoroughly enjoyable to all who were in attendance.

## Carrier Engineering and York Heating in Triple Merger

Announcement is made of a merger comprising three very well known concerns: the Carrier Engineering Corporation, designer and manufacturer of air-conditioning installations, of Newark, New Jersey; the York Heating and Ventilating Corporation, producer of unit air-conditioning equipment, of Philadelphia and Bridgeport, Pennsylvania, and the Brunswick-Kroeschell Company, the manufacturer of commercial refrigerating machines, of New Brunswick, New Jersey, and Chicago. Including subsidiary and affiliated concerns the merger will unite fifteen companies, five of them foreign, and the total assets involved amount

to approximately fifteen million dollars. The companies will retain their respective identities, but will be controlled by a holding company known as the Carrier Corporation.

Both the Carrier Engineering Corporation and the York Heating and Ventilating Corporation are widely known throughout the printing industry because of the air-conditioning equipment installed by these firms in many printing and publishing plants. J. I. Lyle, the executive vice-president of the Carrier Engineering Corporation, states that consolidation will provide a single worldwide organization equipped to provide any desired character of indoor atmospheric conditions in industrial plants, hotels, homes, and any other type of structure. The presidents of the Carrier, York, and Brunswick-Kroeschell organizations are respectively Willis H. Carrier, Thornton Lewis, and J. W. Johnson.

## New Faces in Monotype Sans Serif

The Lanston Monotype Machine Company has recently introduced two new faces in its Monotype Sans Serif family—the Medium and also the Extrabold. Both designs were drawn by Sol. Hess, the assistant art director of the Lanston company. The Medium is a lighter version of the Bold, while the Extrabold is an original design maintaining the general characteristics of the other faces in this family.

Monotype Sans Serif Light and Bold are available for machine setting in six-, eight-, ten-, and twelve-point sizes, and for typesetting, for use in hand composition, in from fourteen- to seventy-two-point. The Medium and Extrabold are made for machine setting in eight-, ten-, and twelve-point sizes. The Medium, for casting for use in hand composi-

### Monotype Sans Serif Light

6 to 72 Point

### Monotype Sans Serif Medium

8 to 48 Point

### Monotype Sans Serif Bold

6 to 72 Point

### Monotype Sans Serif Extrabold

8 to 72 Point

tion, is available in sizes from fourteen- to forty-eight-point, and the Extrabold in from fourteen- to seventy-two-point. The Monotype Sans Serif Lined is made in caps only and may be secured in sizes from twenty-four- to thirty-six-point.

A copy of a broadside showing specimen lines of all sizes and kinds of the Monotype Sans Serif family may be secured by addressing a request to the company at Twenty-fourth and Locust streets, Philadelphia.

## Chicago Printers Visit Paper Mills

On November 12 about forty members of the North Side Printers Guild, Chicago, en-trained for Appleton, Wisconsin, for the trip through the mills of the Fox River Paper Company. After a festive evening and a good night's rest at the hotel, the printers were escorted through the mills on the following day. The Fox River Paper Company entertained its guests royally and answered technical questions about papermaking until every visitor was satisfied, and the printers returned to Chicago on Thursday night after a most enjoyable and informative trip.

## McLaurin-Jones Introduces New Stripped Gummed Paper

The McLaurin-Jones Company announces the perfecting and patenting of a new type of stripped gummed paper which is claimed to eliminate the disadvantages often confronted in the use of such stock. The new stripped gummed paper has a perfectly smooth surface on the printing side, due to a special process of coating and gumming whereby the entire sheet is made as regular and as even as any coated paper. The sheet is also perfectly flat, and thus the problem offered by curled sheets is avoided. Any kind of white or colored paper and also any width of gumming, are available, and inquiries are invited in regard to special projects involving strip gumming. Additional information concerning the new paper may be obtained by addressing the McLaurin-Jones Company in care of THE INLAND PRINTER.

## Carew Manufacturing Company Elects Griffin President

Courtlandt B. Griffin, a grandson of John H. Southworth, former president of the Carew Manufacturing Company, and son of Solomon B. Griffin, vice-president until his demise in 1925, has been elected president of the Carew company to succeed William D. Judd, who died on October 5. George E. Bardwell, for the last five years treasurer of the concern, has been made a director to succeed the deceased president of the company.

## U. T. A. Sales-Club Programs to Be More Specific

Announcement is made by John R. Demarest, chairman of the U. T. A. Marketing Committee, that the sales-club programs for the 1930-31 season are to be as specific as possible in order to increase their practical value for salesmen. His committee will make studies of a number of businesses to determine just how printing can be employed with profit by firms in such fields, and the facts disclosed will be made available for the use of U. T. A. sales clubs in the form of special reports.



### Annual Franklin Essay Contest

The International Benjamin Franklin Society is offering its gold medal in the fifth annual Franklin Essay Contest, sponsored by the Committee on Education of the United Typothetae of America. The contest is open to printing students in the printing schools of North America, and also to apprentices in the trade, and only those who have been in their present connection as a student or apprentice for at least six months are eligible to compete.

The subject of the essay is "Franklin's Place in Colonial Printing," and the best essay of a thousand words, mailed on or before December 1, will be awarded the medal. Manuscript must be typewritten or printed on one side of the paper and forwarded to the Department of Education, United Typothetae of America, Tower Building, Washington, D. C.

### Publishers and Agencies Issue a Report on Etching Depth

The American Newspaper Publishers' Association and the American Association of Advertising Agencies have issued a joint report and exhibit on "Etching Depth of Halftones," the material having been prepared through the cooperating efforts of two committees, one from each association. The report, identified as Bulletin No. 2, is of newspaper size and is printed on newsprint, and it presents various examples of the same subjects etched to varying depths. Copies of this valuable report may be secured by addressing the American Newspaper Publishers' Association, 370 Lexington Avenue, New York City, or the American Association of Advertising Agencies, 420 Lexington Avenue, New York City.

### University of Minnesota Displays Exhibit of Printing Art

An exhibit illustrating the origin and development of the art of printing has been placed upon display in the University of Minnesota library. It was prepared by Prof. Kenneth Olson, of the Department of Journalism, and Frank K. Walter, university librarian. Examples of the Indian picture language, Egyptian hieroglyphics, and three clay tablets that date back to 1200 B. C., are included. Other features are image prints of the fourteenth century, a Tibetan print block, a facsimile of the Gutenberg forty-two-line Bible, an old English court record of 1581 printed upon parchment, Sanskrit printing upon palmetto leaves done in India, hand-copied vellum books from fourteenth-century Italy, etc. Reproductions of work from the presses of Manutius, Plantin, Caxton, Jenson, and other famous printers are also being shown in this exhibit.

### Ayer Presents Exhibition on "The Written Word"

The current exhibition at the Ayer Galleries of N. W. Ayer & Son, Philadelphia, is a study of words intended to show their character and value in various literary forms. Included in the exhibition are facsimiles of original manuscripts of Dickens, Pepys, Keats, Gissing, and Scott, and a display of writings which have influenced the world's history, such as Magna Charta, the Constitution of the United States, and other important documents.

A twenty-eight-page booklet entitled "The Written Word" has been prepared and printed by N. W. Ayer & Son as an appropriate feature of this exhibition. This booklet, making

clear as it does "the true character and value of the written word, especially as it relates to advertising," is informatively and delightfully handled, and decidedly well worth reading by printers and advertising men.

### B. & K. Opens Boston Branch

On December 1 Brandtjen & Kluge, Incorporated, opens its new branch at 148 Purchase Street, Boston, with Ferdinand Povelite, formerly covering this territory from the New York City office, in charge as manager. A two weeks' demonstration of Kluge and B. & K.



FERDINAND POVELITE

feeders will be conducted at that time for the benefit of concerns located in the New England territory. Mr. Povelite has long enjoyed wide acquaintance among the printing firms in this section, and is thoroughly qualified to provide for their best interests by means of B. & K. products and service.

### Death of John Lee Mahin

John Lee Mahin, president of the advertising agency of that name, died in New York City on November 9 at the age of sixty-one years. For over thirty years he had been associated with the advertising of many widely known products, and he was considered one of the leading figures in the advertising world. In 1898 Mr. Mahin established an advertising agency in Chicago, and eighteen years later he sold this company to William H. Rankin, who continued it under his own name. The deceased founded the firm of John Lee Mahin, Incorporated, about two years ago. He was the author of several books on advertising, marketing, and related subjects.

### Diamant Heads Typographers

E. M. Diamant, of New York City, was elected president of the Advertising Typographers of America at the fourth annual convention of the association, held in Boston. Other officers are vice-president, W. B. Brown, Los Angeles; treasurer, M. Haber, New York City; secretary, Al Abrahams, New York City; historian, George Willens, Detroit.

### Southworth Heads Hampshire

The announcement is made that Constant Southworth has been elected the president of the Hampshire Paper Company to succeed the late William D. Judd, who died on October 5. Mr. Southworth represents the third generation of his family in control of the affairs of this firm. His grandfather, John H. Southworth, was one of its founders and a former president, and Charles H. Southworth, father of the new chief executive, served as president of the Hampshire Paper Company until the time of his death in 1906.

### The Southern School of Printing Deserves Your Assistance!

The Southern School of Printing, which "Dad" Mickel led onward to such worthy achievement until the time of his unfortunate death, is endeavoring to raise \$10,000 as the first objective in the establishing of the "Dad" Mickel Memorial Endowment Fund. The Nashville institution properly seeks to provide for a permanent income by this means, and its valuable services to the printing industry constitute a justified claim upon the industry's support in the achieving of this goal. Every printer is urged to make what contribution he can, knowing that it will be returned many times in the form of printing students capably trained to enter the industry and do creditable work. Contributions should be forwarded promptly to D. B. G. Rose, Standard Printing Company, Louisville, Kentucky.

### Sample-Book Standardization Is Subject of Questionnaire

A questionnaire seeking information in regard to standardization of sample-book sizes is being distributed by Robert C. Fay, chairman of the Standardization Committee of the American Pulp and Paper Association. Preference as to size, method of filing, desirability of sample-book cabinets, value of loose-leaf sample books, and use of samples for color schemes or for typographical treatments are among the practical points covered by this questionnaire. Anyone interested in this subject should communicate with Mr. Fay at the association's offices, located at 18 East Forty-first Street, New York City.

### Cromwell Tympan Near North Pole

The Cromwell Paper Company, of Chicago, has just completed an interesting agreement for the distribution of its tympan paper. An order for this paper has been received from the largest printer in the settlement nearest the North Pole, with the statement that he will stock Cromwell tympan for the accommodation of smaller printers in that territory, as they are far distant from a source of supply and delivery would necessarily be slow.

### A. T. F. Celebrates Opening of Enlarged Detroit Office

Late in October the American Type Founders Company held open house for two days at its Detroit branch office, 557 Larned Street, in celebration of the enlarging and remodeling of that office. Between five and six hundred persons were present, including many executives of the graphic-arts industries, and the ceremonies were ably conducted under the supervision of Walter C. Forde, who recently succeeded Alfred A. Webster as manager.

### Printing Teachers to Meet During A. V. A. Convention

In connection with the annual convention of the American Vocational Association, to be held at Milwaukee, December 10 to 13, an interesting schedule of meetings has been arranged for the printing instructors. Ira D. Pilliard, head of the Department of Printing of the Milwaukee Trade School and chairman of the Educational Commission of the International Association of Printing House Craftsmen, is chairman of the printing teachers' section of the A. V. A., and the Milwaukee Typothetae and the Milwaukee Club of Printing House Craftsmen are helping him prepare a strong program for the occasion.

"Modern Typography" will be discussed by Arthur S. Oberbay, past president of the International Trade Composition Association. Then Robert T. Williams, of the Carrier Engineering Corporation, will talk on the subject of humidity control. "Printing Education" will be treated by Professor David Gustafson, head of the Department of Printing of Carnegie Institute of Technology, and a motion-picture lecture on "History and Progress of Paper-making and Printing" will be given by O. H. Runyan, of Bradner Smith & Company, Chicago. The discussion leader will be E. E. Sheldon, of The Lakeside Press, Chicago. Inspection visits will also be made to the plants of the Milwaukee *Journal* and the Western States Envelope Company, at Milwaukee, and then to the large plant of the Western Printing and Lithographing Company, at Racine.

### Keller Made U. T. A. Director

George R. Keller, retiring president of the U. T. A., was appointed a member of the board of directors at the meeting of that board immediately following the final session of the Boston convention. Mr. Keller succeeds George K. Hebb, who had asked to be relieved of this responsibility because of the many other demands upon his time.

### Bryant Paper Company Establishes Two District Offices

The Bryant Paper Company, of Kalamazoo, Michigan, has announced new arrangements for the sale of its products, with the purpose of establishing and maintaining closer contact with all its customers. A New York City office has been opened at 19 East Forty-seventh Street, under the direction of E. C. Woodruff and W. M. Pringle, who were formerly respectively manager and sales manager for the Seaman Paper Company in this district. A Chicago office has been established, and this is located in the Daily News Building. The plans of the Bryant Paper Company also contemplate the opening of a Buffalo office.

### The Eagle-A Campaign Portfolio

The American Writing Paper Company has issued a portfolio entitled "The Style Campaign on Eagle-A Acceptance Bond," which gives complete details of the company's comprehensive campaign for the popularizing of this bond. The portfolio contains a specimen of each of the many direct-mail pieces which are being used in this campaign, and includes complete information on the mailing schedule, advertising in printing-trade publications, etc. (Incidentally, in indicating the coverage of this campaign the copywriter, when listing publications by sections, classified THE INLAND



EXACTLY one hundred and two years ago Christmas Day, Theodore Low De Vinne was born at Stamford, Connecticut. He passed on in 1914 at the fine age of eighty-six, following a career of leadership and inspiration which permanently established this printer's memory in the same high niche as that of Benjamin Franklin, printing's patron saint.

The reproduction of the De Vinne bust shown herewith was used in a commemorative folder printed by the De Vinne-Hallenbeck Company, of New York City. The bronze original, made by Chester Beach four years prior to De Vinne's death, is in the possession of the Avery Architectural Library at Columbia University.

PRINTER for the "Middle Western States." He thereby missed a strong talking point, for THE INLAND PRINTER, as is well known in the printing industry, has wide circulation both nationally and internationally.)

Any printer who has not received the material to be used in this campaign will do well to communicate with the American Writing Paper Company at Holyoke, Massachusetts. Whether the company will send him the above-mentioned portfolio is uncertain, as it is a large and expensive compilation and probably was prepared in a limited quantity. But the printer will certainly receive some of the booklets and other pieces contained in the portfolio, and he will find them full of ideas and treatments most valuable for everyday work.

### New Business Publication Appears

Announcement is made of a new business periodical, *Business Briefs*, the principal objective of which is to be the publishing of from twenty to thirty digests and short important abstracts of magazine articles helpful to the business man. Articles are to be selected and analyzed by specialists in the fields of advertising, sales, finance, production, economics, etc. Offices are located at 150 West Fifty-eighth Street, New York City.

### Walsh Made General Sales Manager

Announcement is made that E. P. Walsh has been appointed general sales manager for the Continental Typefounders Association, Incorporated, New York City.

### Credit Plan Aids Better Prices, Says Guild Speaker

J. T. Hillyer, the manager of the Whitaker Paper Company and the chairman of the Fine Paper Group of the Chicago Association of Credit Men, was the guest speaker at the November 7 meeting of the Printers Supplymen's Guild of Chicago. In discussing the results of the credit-control plan placed in operation last March in an effort to put all Chicago printers upon the same credit basis in their paper purchases, Mr. Hillyer stated that the plan actually aids reputable printers in getting a better price for their work because it handicaps the activities of irresponsible cut-price printers.

"We do not say that the credit plan is perfect," said Mr. Hillyer. "But it is improving the printing business in Chicago, and we are glad that the printers who are accustomed to paying their bills within the time limits are heartily in favor of the plan. Other printers are also gradually seeing the value of it. We hope that the two Chicago paper merchants not in the plan will join us."

### Westinghouse Salute Broadcasts the Story of Printing

The Westinghouse Electric and Manufacturing Company on the evening of November 11 sent out over the ether its Westinghouse Salute to Printing, and thereby gave invaluable publicity to the printing industry. The general story of printing was presented by the Westinghouse program director, but the main feature of the broadcast was the address of Julius S. Weyl, the first vice-president of the United Typothetae of America. Among other things Mr. Weyl said:

"Although printing is almost five hundred years old, there was comparatively little improvement in its mechanics or methods until the last eighty years. Since that time its development has been enormous. The period of its most revolutionary improvements was between 1865 and 1900. This period saw the invention and development of the automatic typesetting machines such as the linotype and monotype, each of which can handle the work of many men; rapid printing presses printing from one to four colors at one time; the enormous newspaper presses, pioneered by R. Hoe & Company, of New York, and a tremendous number of auxiliary improvements and inventions. The paper manufacturer, who is almost entirely dependent on printing, has developed processes which have enabled us to buy a ton of paper at a price which in 1865 would have scarcely paid for 500 pounds."

### Death of Thomas N. Longman

Thomas Norton Longman, for many years the head of the famous publishing concern of Longmans Green & Company, died at Kings Langley, England, on November 2, at the age of eighty-one years. The deceased was the fifth Thomas Longman in succession since the founder of the firm in 1724 purchased the publishing business of William Taylor, who was the first publisher of "Robinson Crusoe."

### Heir Recovers From Illness

Martin Heir, formerly the associate editor of THE INLAND PRINTER, and now the editor of the *Graphic Arts Monthly*, has returned to his desk after a prolonged and very serious illness. News of his recovery will be welcomed by his friends in the printing industry.

# ★ ★ MELLOWNESS LEGIBILITY and VARIETY

## All Are in the Linotype Metro Series

Admittedly, sans serif faces are not so legible as traditional old style and roman types. Generous leading is essential to their easy reading and attractiveness.

But not all sans serif faces are hard to read. The new Metro series, designed exclusively for Linotype by W. A. Dwiggins, the noted American artist, comprise four distinct weights for varying needs: Metrolite, Metroblack, Metrothin and Metromedium. All are uncommonly legible, and distinctive in their field.

In a personal letter to Mr. Dwiggins, Carl Purington Rollins, printer to Yale University and one of our outstanding typographers, made this comment:

★ ★ "I am much impressed with the way you have manipulated the details of the face to produce variety and mellowness. I don't think that any other sans serif face can be used for straight composition, but I hope that the pages of the book that I plan to set in 'Metrolite' will be readable. If we are 'in for a spell of bad weather,' you have done your share to make the 'spell' readable!"



## MERGENTHALER LINOTYPE COMPANY

Linotype Metrolite and Metroblack 521.30.12-A

BROOKLYN, N. Y. • SAN FRANCISCO • CHICAGO • NEW ORLEANS • CANADIAN LINOTYPE, LIMITED, TORONTO

Representatives in the Principal Cities of the World

Please Mention THE INLAND PRINTER When Writing to Advertisers.

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### Trade-Press Business Conditions

Ten publishing companies, which represent eighty-two business publications, recently submitted to the Association Business Papers, Incorporated, a statement on their advertising volume for the period between September 1 and October 15, 1930, as compared with the same period of forty-five days for 1929. Some of the concerns reported "little difference" in the 1929 volume; some indicated a decrease of from 10 to 45 per cent. On the other hand, several publishers reported a gain as compared with the preceding forty-five days. Confidence was expressed that the advertising volume for 1931 would be much greater than that recorded for the year 1930.

### Farrar Speaks Before Society of Typographic Arts

Gilber P. Farrar, of New York City, typographic counselor for the Intertype Corporation and director of typography for the Condé Nast publications, was the guest and speaker at the November 19 luncheon meeting of the Society of Typographic Arts, of Chicago. In his brief address he discussed various important phases of today's typographical tendencies, and his message was thoroughly enjoyed by the S. T. A. members and their guests.

### Frederic W. Goudy Completes Pacific Coast Tour

Frederic W. Goudy, internationally known type designer, and art director of the Lanston Monotype Machine Company, with his wife, but recently has returned to Marlboro, New York, after an extensive tour of the Pacific Coast and the Southwest. Addresses were made by Mr. Goudy before printing and advertising organizations at Spokane, Seattle, Portland, Eugene, Vancouver, San Francisco, Sacramento, Palo Alto, Los Angeles, San Diego, and Houston. He was also guest of honor at several private dinners, and he addressed the student bodies of a number of Pacific Coast colleges and trade schools.

### Death of A. E. Davis

A. E. Davis, of the advertising department of the Southworth Machine Company, Portland Maine, died at Portland on October 31. Mr. Davis had conducted considerable research on the subject of printing-plant atmospheric conditions, and several of his articles have appeared in THE INLAND PRINTER.

### McClure First S. T. A. Lecturer

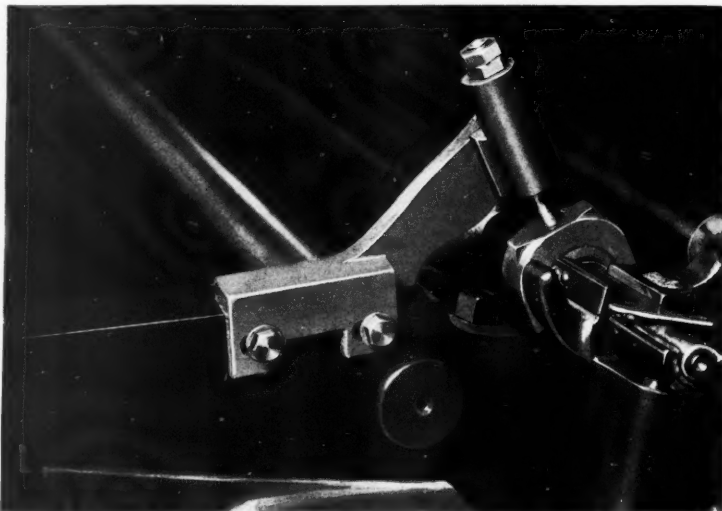
W. Frank McClure, vice-president of the Albert Frank & Company, Chicago advertising agency, spoke on November 17 at Newberry Library on "Merchandising and the Graphic Arts" in the first of the winter lecture series sponsored by the Society of Typographic Arts. The speakers for the November 24 and December 1 meetings were respectively John Jennings, whose subject was "Visualization," and Carl Hoekner, discussing "Layouts."

For the December 8 and 15 meetings, which conclude the first section of the S. T. A. course, the speakers are announced as respectively Edwin B. Gillespie, president of the society, whose subject will be "Selection of Type and Composition," and Thomas J. Erwin, who will speak on "Artwork in Advertising." The second series of the course starts on January 5, and the speaker of that meeting had not been announced at press time.

## New Developments in the Field of Printers' Equipment

THE ORTLEB DUCTOR ROLLER CONTROL for cylinder presses, for assuring that the ductor roller changes its point of contact with the fountain roller at every impression, has been

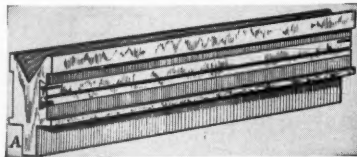
A NEW STYLE OF SLIDE BLOCK for casting rules, borders, and other decorative material has been brought out by the Intertype Corporation. The improvement consists princi-



The Ortleb ductor roller control causes the ductor roller to change its point of contact with the fountain roller at every impression

brought out by the Ortleb Corporation. This device provides for proper distribution of ink on the ink plate. The downward stroke of the fork causes a spring tension which produces the brake action, and this changes the point of contact between ductor roller and fountain roller with each impression. The ductor roller rolls free while on the ink plate and while in contact with the fountain roller. Additional information on this device may be secured by addressing a letter to the Ortleb Corporation in care of THE INLAND PRINTER.

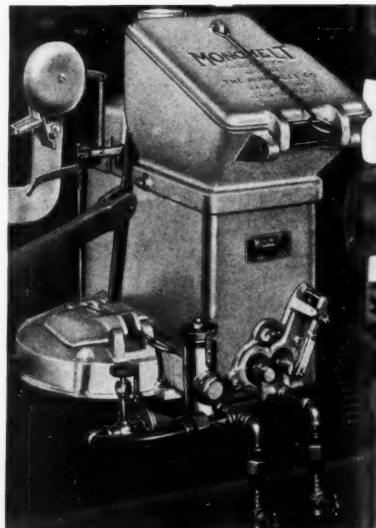
A MONOMELT SKELGAS UNIT, for use by printing plants located in suburban or rural communities, has been introduced by the Monomelt Company. Skelgas is a purified natural



New Intertype slide block

gas of remarkable heating efficiency, having a value of 2,700 British thermal units and burning with an intense blue flame. The Skelgas is delivered to the user in small tanks in the most highly compressed form, and it will solve the difficulty of many a printer who must choose between gasoline and expensive municipal fuels. Using the Monomelt metal-melting system equipped with the Skelgas unit, the printer is enabled to get first-quality and economical service from his metal. For additional facts regarding this unit address the Monomelt Company in care of THE INLAND PRINTER.

pally of the addition of a banking bar, marked A in the illustration. The bar extends the full length of the slide block, thus equalizing the pressure upon the block during justification. It is stated that the use of this block assures



The new Monomelt Skelgas unit makes the system available at reasonable cost regardless of where a printer is located

the casting of material that is perfectly parallel and therefore absolutely accurate at both ends. Additional information on this device may be secured by writing to the Intertype Corporation in care of THE INLAND PRINTER.

# THE INLAND PRINTER WANT ADVERTISEMENTS

J. L. FRAZIER, *Editor*MILTON F. BALDWIN, *Associate Editor*

Published monthly by

## THE INLAND PRINTER COMPANY

330 SOUTH WELLS STREET, CHICAGO, ILL.

NEW YORK ADVERTISING OFFICE, 1 EAST 42D STREET

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER  
330 SOUTH WELLS STREET

Vol. 86

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No. 3

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Advertising Council of Chicago; New York Employing Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association; Chicago Club of Printing House Craftsmen.

### SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

### ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements to secure insertion in the issue of any month should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods are required to satisfy the management of this journal of their intention to fulfill honestly the offers in the advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

### FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.  
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., Farningdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Bilgrim Street, Ludgate Circus, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

### BIDS WANTED

OFFICIAL NOTICE—In compliance with Section 22 (b), Constitution, Laws and By-Laws, of the Sovereign Camp of the Woodmen of the World, proposals to print and deliver at its office in Omaha, Nebr., blanks, blank books, stationery, advertising leaflets, constitutions, laws and by-laws, receipts, blank applications, etc., as needed during the period from January 1, 1931, to December 31, 1931, are invited. Specifications and conditions will be furnished on application to W. A. Fraser, President, and John T. Yates, Secretary, W. O. W. Building, Omaha, Nebr., and will be submitted at the meeting in February, 1931, of the Board of Directors, it being understood that should any or all of the bids submitted be unsatisfactory, they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Printing Committee, Sovereign Camp of the Woodmen of the World, Omaha, Nebr.

### BOOKS & SYSTEMS

THE PRINTER'S PAPER COST FINDER saves more than half your time figuring paper; any ream weight, any price per pound, any number sheets. Information free. FITCH BROS., Central City, Nebr.

BOOKS & SYSTEMS for printers and publishers. Send 2c postage for illustrated catalog. PORTE PUBLISHING CO., Salt Lake City, Utah.

### BUSINESS OPPORTUNITIES

FOR SALE—Label business specializing on labels for fruit packages, barrels, boxes and baskets; business only four years old, doing volume of sales of fifty thousand per annum; capitalized at fifteen thousand dollars; all or control can be purchased at a bargain; in Virginia town of 12,000 population; largest fruit shipping point in the East. Write for details. D 318.

COMPLETE LINOTYPE EQUIPMENT—Nos. 26 and 8 Linotypes, series over 40,000; Cloister, Garamond, Caslon, Old Style, Cheltenham, to 36-point; magazines, slides, accents, cabinets; low price, good terms, whole or in part. PECKHAM MACHINERY CO., 1328 Broadway, New York City.

FOR SALE—Small printing plant in Cleveland; capable of producing \$75,000 yearly; price and terms reasonable. D 320.

### FOR SALE

MODERN USED EQUIPMENT—We recommend buying our machinery "factory rebuilt"; many good firms buy our machinery repaired or just "as is"; Miehle presses in practically all sizes, 1 and 2 color; from Trade Deals we have a few inexpensive presses for newspaper work; large stock of Miller Units; Gordons; perforators; punches; stitchers; saws; proof presses; round corner machines; folders; shears; standing presses; chases; patent bases; lever and power paper cutters; 14½ by 22 C. & P. automatic press; two 17 by 22 Style B Kelly presses; 2½ by 4 inch Carver die press; Model E Harris envelope press; Model 15 Boston long arm box stitcher; Berry multiple paper drill; 13 by 19 and 14 by 22 Colts; three 56-inch Miehles at reasonable prices for 7- and 8-column quarto newspapers. Complete line of new equipment and printers' supplies. THE WANNER COMPANY, 714 S. Dearborn St., Chicago, Ill.

FOR SALE—One of the most complete plants for its size in the Northwest; Kelly, Vertical Miehle 12 by 18, Portland punch, power stitcher, 34½ power knife, Hamilton dust proof cases; retiring from business. C. S. BURGE, Puget Sound Bank, Tacoma, Wash.

FOR SALE—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York City; 166 W. Jackson Blvd., Chicago, Ill.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 727 S. Dearborn St., Chicago, Ill.

HICKOK RULING MACHINE, 44 inches between rails; patent layboy and guide; motor; complete; perfect condition. Write TUCKER PRINTING HOUSE, Jackson, Miss.

FOR SALE—No. 2 Miehle cylinder press, 38 by 50 bed; excellent condition; priced reasonably; guaranteed. If interested address THE STURGES PRESS, Mansfield, Ohio.

FOR SALE—50-inch Seybold "Dayton" Cutter. D 169.

Megill's Patent  
SPRING TONGUE GAUGE PINS  
Reg. U. S. Pat. Office



QUICK ON. The universally popular  
Gauge Pin. \$1.80 dozen

Megill's Gauge Pins  
for Job Presses

Accurate and uniform. We make a large variety. Insist  
on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY  
Established 1870

761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent  
DOUBLE GRIP GAUGES



WISE GRIP. Adjustable. Used for  
any Stock. \$2.50 set of 3.

## HELP WANTED

## Managers and Superintendents

**SUPERINTENDENT**—Unusual opportunity; established modern printing plant located in large city in New York State has opening for superintendent or production manager; a seasoned executive who has a thorough and practical knowledge of high-quality advertising printing and fine book work; must know all kinds of mechanical equipment, how to produce best color and black and white presswork and manage help; also know enough about all other departments to secure cooperation to keep things moving; a man capable of laying out work economically and with a technical knowledge of estimating preferred; should be able to supply satisfactory references. Tell us all we should know about yourself in first letter, stating age, experience in detail, when and where acquired, also salary desired to start. Confidential. D 159.

## Miscellaneous

**LEARN LINOTYPING** or Intertyping at home, spare time study; steady work, \$55 a week; the Thaler System of linotype operation, together with a complete all-metal Thaler keyboard, given with each course, makes learning easy and interesting. Write now for details and special short-time offer. **THALER SYSTEM**, 212 Legal Bldg., Washington, D. C.

## INSTRUCTION

**LEARN LINOTYPE**, Intertype operating at home; the Standard System is a ten-finger touch system for operating Linotype and Intertype machines; new in principle, easy to learn, remarkable results; a system that develops high-speed operators with unusual accuracy. Remember—it's a ten-finger touch system. Fifty progressive lessons, with keyboard for home study. Write for details. **THE STANDARD SYSTEM**, 42-11 Twenty-first Avenue, Long Island City, N. Y.

**MILO BENNETT'S SCHOOL**—World's best and one of the oldest; fine intertypes and linotypes, good building and surroundings; practical course at big school, \$10 per week; correspondence course, with keyboard, \$28; anyone desirous of increasing speed or taking up linotype or intertype operation or mechanism, write for free catalog. **MILO BENNETT'S SCHOOL**, Toledo, Ohio.

## SITUATIONS WANTED

## All Around Man

**MAN**, 35, with 15 years' experience in both composition and presswork; quality and producer; executive ability; competent to manage medium-size shop; available at once. D 306.

## SITUATIONS WANTED

## Bindery

**BINDERY FOREMAN**, good executive with thorough practical experience throughout the business, pamphlet to full bound, folding machines, etc.; an excellent man for a printing house doing a variety of work; will take position anywhere. D 179.

**SITUATION WANTED**—Bindery man; Cleveland and Dexter folder operator, edition and blank book forwarder, finisher and stamper; references. D 316.

## Composing Room

**LINOTYPE MACHINIST**, operator on linotype or intertype; clean proofs; will take charge of battery of machines and keep same running; exceptional experience; twenty-eight years of age; married; non-union; excellent references; now employed. D 314.

## Executives

**THIS SUPERINTENDENT** or general shop foreman has a demonstrated ability for making a plant make more money—a thorough and broad experience from order desk to final delivery—a background of practical and business training, sound judgment in problems of production, business development, and other phases of making a plant earn as much as it should; middle age; active, and desire permanent connection medium-size plant seeking more business; now employed, but will go anywhere. D 291.

**CYLINDER PRESSROOM EXECUTIVE**, 20 years' experience on all grades halftone and color work, single and two-color presses, magazine, catalog, book and general commercial printing; A-1 quality production manager; O.K. color, position, etc.; good habits, dependable; now employed; services available upon 30 days' notice to present employer. D 324.

**HIGH-GRADE EXECUTIVE** with years of practical experience in plant and office; know plant and office management, estimating, sales, production, buying, cost systems; have had complete management of business; production manager of plants doing around a million a year business; a young man who can produce results. D 271.

**FOREMAN, SUPERINTENDENT OR ASSISTANT**—Thoroughly experienced in commercial plants; capable estimator and executive; will soon complete three years on state printing in Southwest; references, including present employer. D 319.

**ESTIMATOR**—Have thorough knowledge of printing and lithography, know costs and best methods of production; twenty years' experience in large and small plants. D 323.

## Managers and Superintendents

**POSITION** as mechanical superintendent or production manager; practical man, thoroughly experienced on all kinds and classes of work from poster to the highest class of catalog and process color work; have good executive ability; can take charge of your plant and give you a real satisfactory production in quality and quantity; now employed; good references. D 156.

**SUPERINTENDENT OR PRODUCTION MANAGER**—Seasoned executive; complete, practical knowledge of printing, capable manager in all departments; typographer, layout, pressman on finest process color work or half-tone work; knows colors; technical knowledge of lithography, bindery, estimating and office routine; age 39; now employed. D 309.

**PRESSROOM FOREMAN OR SUPERINTENDENT**—Young, capable of producing finest grade of work in black and white or process for small or medium-sized plant handling quality production; resourceful, progressive, mechanically inclined; wide experience; knowledge of costs, estimating; Chicago or vicinity. D 325.

**MANAGER**—"Executive Secretary" of one of the most successful printers' organizations in the country, college graduate, with an unusual training in both mechanical and business ends, highly experienced in sales, marketing and organization, would consider the management of a quarter to half-million dollar business. D 302.

## Pressroom

**CYLINDER PRESSROOM SUPERINTENDENT**—Have had a wide experience on all kinds and classes of work from the cheapest to the very highest class of catalog and fine color work; have good executive ability to produce real satisfactory results; now employed; good references. D 151.

**PRESSMAN**, young, for cylinder, two-revolution, Vertical, Horizontal, or Kellys; quality work; fast; 16 years' experience; responsible; Chicago only. D 340.

**MIEHLE VERTICAL PRESSMAN**, working foreman, San Francisco, desires change; anywhere, Rocky Mountains or western states. D 278.

**CYLINDER PRESSMAN**, fifteen years in last position; long experience fine catalog, color work; prefer Middle West or South. D 315.

## Proofroom

**PROOFREADER**, 17 years' printing experience, desirous of position as copy-reader for printer or publisher; proficient and careful as result of thorough training and natural aptitude. **JOSEPH A. WARREN**, 523 Arsenal Street, Watertown, N. Y.

## Salesmen

**SALESMAN OR SALES MANAGER** with an exceptional knowledge of advertising and who is a real creator and designer of profitable jobs in the direct mail field; knows the printing business, estimating, and costs; has been in the game 20 years, made a few changes, and always made good; excellent reason for seeking a new connection. D 199.

## Typographers

**YOUNG TYPOGRAPHER** desires connection with fine printer or advertising typographer; ten years' experience on the case; two years in 4A advertising agencies; interested in fine book work and direct mail; union; New York City only. D 322.

**TYPOGRAPHER** of class, with over 25 years' successful experience superintendent, foreman, layout positions; available on short notice; union. D 321.

## WANTED TO PURCHASE

**WANTED**—New Era press, 6 by 6 or 9 by 12; must be in good condition; give full details of equipment, price, and where press can be seen. D 312.

**WANTED**—Model "A" or "E" flatbed Duplex press, or Goss Cox-o-type flatbed web press; must be bargain. D 317.

## BUSINESS DIRECTORY

## Air-Conditioning and Humidifying Systems

**UTILITY HUMIDIZERS** have outsold all other makes combined in the printing trade of New York City; also oxidizers, neutralizers, and safety gas and electric heaters. **UTILITY HUMIDIZER CO.**, 239 Centre St., New York.

**HUMIDIFYING SYSTEMS** with automatic control. Low first cost and operation. Write **THE STANDARD ENGINEERING WORKS**, Pawtucket, R. I.

**B. OFFEN & CO.**, Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

## Balers

**AVAILABLE IN** six sizes, fully guaranteed. Will ship on order thirty days' trial. **BUSINESS MEN'S PAPER PRESS CO.**, Wayland, Mich.

**ECONOMY BALER CO.**, Ann Arbor, Mich., U. S. A. Manufacturers of Economy baling presses, a press for every purpose. Send for circular.

## Belt and Tape Lacings (Hinged Metal)

**FLEXIBLE STEEL LACING COMPANY**, 4655 Lexington Street, Chicago.

*Dissipate Static* .. **DOYLE ELECTRIC SHEET HEATER** .. *Prevent Offset*

*Conquer Lint* .. **DOYLE VACUUM SHEET CLEANER** .. *Conquer Dirt*

Doyle's Brilliant Gold Ink  
Doyle's Setswell Compound

**J. E. DOYLE COMPANY**  
310 Lakeside Ave., Cleveland, Ohio

Doyle's Liquid Reducer  
Doyle's Fast Dryer

Please Mention THE INLAND PRINTER When Writing to Advertisers.

**Bookbinding Machinery**

BRACKETT STRIPPING MACHINES for library, job and edition binderies; catalog publisher; blank book, stationery, school supply, tablet and paper box manufacturers. Descriptive circulars and stripped samples on request. THE BRACKETT STRIPPING MACHINE CO., Topeka, Kan.

ROTARY GATHERING TABLE, variable speed; cuts cost of gathering in half. EFFICIENCY BINDERY TABLE CO., 12130 Eggleston Avenue, Chicago.

**Brass Rule**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Brass Type**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Bronze Ink**

DEPENDABLE GOLD AND SILVER printing inks are readily prepared by mixing our Universal Bronze Ink Varnish with gold bronze and aluminum ink powders, for general use on job, cylinder and high-speed presses. GEM BRONZE INK COMPANY, 1108 Locust Street, Philadelphia, Pa. (Cable address: "GEMBRONZE," Philadelphia.)

**Bronzing Machines**

LACO FLAT BRONZING MACHINES with 9-time dusting, 4-time rubbing and double-action cleaning apparatus, built by LACO MASCHINEN-FABRIK, Paul Tschentscher, Leipzig W 33, Postfach 55, Germany.

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.

**Calendar Pads**

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

**Chalk Relief Overlay**

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

**Composing-Room Equipment—Wood and Steel**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

THE WANNER COMPANY—See Typefounders.

**Cylinder Presses**

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic jobber.

**Easels for Display Signs**

EASELS for display signs. STAND PAT EASEL CORP., 66-72 Canal Street, Lyons, N. Y.

**Electrotypers' and Stereotypers' Machinery**

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, Chrysler Building, New York. Send for catalog.

**Electrotypers' Supplies**

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

**Embossing Composition**

STEWART'S EMBOSHING BOARD—Easy to use, hardens like iron; 5¼ by 9½ inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

**Folding Machines—Automatic**

RUSSELL ERNEST BAUM, 615 Chestnut Street, Philadelphia, Pa.

**Gold Inks**

EDWARD C. BALLOU CORPORATION, 456 Fourth Avenue, New York City. Gold and silver inks a specialty.

**Lamp Guards (Plain, Reflector and Portable)**

FLEXIBLE STEEL LACING COMPANY, 4655 Lexington Street, Chicago.

**Line-up Tables**

CRAFTSMAN LINE-UP TABLE CORP., 49 River Street, Waltham, Mass. Chicago office, 940 Transportation Building.

**Lithographers**

LUTZ & SHEINKMAN, INC.  
LITHOGRAPHERS  
2 Duane Street, New York

MICHAELSON LITHOGRAPH CO., INC., 21-55 Thirty-third Street, Bush Terminal, Brooklyn, N. Y. Commercial and color lithographers.

**Lithographers' Supplies**

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

**Mailing Cartons**

WHEELWRIGHT SAFEWAY MAILERS. Envelopes of laminated cardboard; superlative protection in transit. Send for prices. SAFEWAY SALES CORP., 126 Massachusetts Ave., Boston, Mass.

**Metal Feeders**

METAL FEEDERS for composing machines. ALFRED W. CHANNING, Inc., Valley Stream, N. Y. Manufacturers of the improved Simplex metal feeder.

**Metal Furnaces**

METAL FURNACES, Linotype, Monotype, etc. ALFRED W. CHANNING, Inc., Valley Stream, N. Y. Manufacturers of the Supreme metal furnace.

**Numbering Machines**

TYPOGRAPHIC HAND and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch, 123 W. Madison Street, Chicago, Ill.

**Offset Presses**

COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.

**Overlay Process for Halftones**

CHALK OVERLAY PROCESS dissolves, no acids; simple, practical. Free sample, etc. DURO OVERLAY PROCESS, 579 Ravenswood Circle, Wauwatosa, Wis.

FREE MANUAL "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

**Padding Composition**

JOHNSON'S ELASTIC padding composition; costs more but worth more. WM. R. JOHNSON CO., INC., 72 Columbia Street, Seattle, Wash.

**Paper Cutters**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Patents—Trade Marks**

PROTECT your inventions and trade marks. Complete information sent free on request. LANCASTER, ALLWINE & ROMMEL, Registered Patent Attorneys, 476 Ouray Bldg., Washington, D. C.

**Photoengravers' Machinery and Supplies**

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern office, Chrysler Building, New York. Send for catalog.

JOHN ROYLE & SONS, Paterson, N. J. Routers, bevellers, saws, lining and blocking specialties, router cutters; a line of quality.

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

**Plate Mounting System**

STEEL PLATE MOUNTING SYSTEM—the most durable, accurate and thorough, practical. Manufactured by UNIQUE STEEL BLOCK COMPANY, Waverly, N. Y.

**Plateless Process Engraving and Embossing**

UGOLAC for embossed and engraved effects. Raising machines and raising compounds. Manufactured by HUGO LACHENBRUCH, 18 Cliff Street, New York City.

**Price List for Printing**

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Books and Systems for Printers, Salt Lake City, Utah.

**Printers' Supplies**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

THE WANNER COMPANY—See Typefounders.

**Printers' Tools**

STAR TOOL WORKS, Shuey Building, Springfield, Ohio (Established 1907). Manufacturers of "Star" composing sticks, line gauges, page calipers, T-squares.

**Printing Material**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Printing Papers**

A COMPREHENSIVE LINE of fine papers for every printing need. DWIGHT BROS. PAPER CO., 626 S. Clark Street, Chicago, Ill.  
"Our Service will be Maintained"

**Printing Presses**

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery; flat-bed presses, Battle Creek, Mich.

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

THE WANNER COMPANY—See Typefounders.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

**Productimeters**

PRODUCTIMETERS for every counting purpose: sturdy and reliable; easy-to-read figures. Write for catalog. DURANT MFG. CO., 653 Bufium Street, Milwaukee, Wis.

**Rebuilt Printing Presses**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Steel Composing-Room Equipment**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Stereotyping Machinery**

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

**Stock Cuts**

CATALOG showing thousands of ready made cuts. Write today. COBB SHINN, 40 Jackson Place, Indianapolis, Ind.

**Stripping Machines**

THE BRACKETT STRIPPING MACHINE CO., Topeka, Kan.

**Tag Patching Machinery**

TURN YOUR WASTE stock and odds and ends into money with a Makatag patch eyeletter. MAKATAG MFG. CO., Reading, Mass.

**Tags**

TAGS! For every purpose. Quick service. BOYLE TAG MFG. CO., INC., 215 W. 20th Street, New York City.

**Type Founders**

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Peerless platen press feeders. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress St.; New York, 104-112 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Richmond, 11 Governor St.; Atlanta, 192-96 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 405 Penn Ave.; Cleveland, 1231 Superior Ave.; Cincinnati, 646 Main St.; St. Louis, 9th and Walnut Sts.; Chicago, 517-519 W. Monroe St.; Detroit, 557 W. Larned St.; Kansas City, 932 Wyandotte St.; Minneapolis, 421 4th St., South; Denver, 1621 Blake St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Milwaukee, 125 Second St.; Omaha, 1114 Howard St.; Seattle, Western Ave. and Columbia; Dallas, 1102 Commerce St.; Washington, D. C., 1224 H St., N. W.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, INC., 216 East 45th St., New York City. General headquarters for all European types and New England types. Stocked in Chicago by Continental Typefounders of Chicago, Inc., 1138 The Merchandise Mart; in San Francisco by Mackenzie & Harris, Inc.; in Boston by Machine Composition Company; in Philadelphia by Emile Riehl & Sons; in Kansas City, Missouri, by Kansas City Printers' Exchange; in Des Moines by Des Moines Printers' Exchange; in St. Paul by Perfection Type, Inc.; in Buffalo by Charnock Machine Company. Orders taken in Baltimore by J. C. Niner Company and in Richmond by Pelouze Printers Supply Co.

BAUER TYPE FOUNDRY, INC., 235 East 45th Street, New York, branch of Bauer Type Foundry, Germany, producers of Futura, Lucian, Bernhard Roman, Bernhard Cursive, Bauer Bodoni, Atrax, Phyllis and other European faces. Stocked with New England Type Foundry, Inc., Boston, Emile Riehl & Sons, Philadelphia; Turner Type Founders Co., Cleveland, Chicago, Detroit; Mackenzie & Harris, Inc., San Francisco; represented by J. C. Niner Co., Baltimore; James H. Holt, Memphis; Pelouze Printers Supply Co., Richmond.

CONTINENTAL TYPEFOUNDERS OF CHICAGO, INC., Merchandise Mart, representing the Continental Typefounders Association, Inc., in Illinois, Ohio, Indiana, Michigan, Wisconsin, Minnesota, Kentucky, Tennessee, and city of St. Louis. Branches in principal cities. Headquarters for European and New England types and composing room equipment. S. T. Judson, general manager.

THE WANNER COMPANY, typefounders supply house, selling leading manufacturers' and typefounders' products, 714-716 S. Dearborn Street, Chicago.

CONNECTICUT-NEW ENGLAND TYPE FOUNDRY, Meriden, Conn. Specialize in job fonts and pony-job fonts. Newest faces. Write for catalog.

**Type Wash**

NO-WURK-UP prevents type workups, cleans corroded cuts, removes rust from machinery. THE RUSTICIDE CO., 416 Frankfort Avenue, Cleveland, Ohio.

**Wire**

SENECA WIRE & MFG. CO., THE, Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

**Wire Stitchers**

AMERICAN TYPE FOUNDERS CO.—Boston Wire Stitchers.

**Wood Goods—Cut Cost Equipment**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**CARDBOARD  
...EASELS**

You spend good money for advertising cut-outs or counter merchandise displays. It is economy to use the Stand Pat Easel, with special lock feature which insures it against falling down and relieves the strain the ordinary easel encounters. The Stand Pat Easel will outlive your display card. Write for samples today.  
STAND PAT EASEL CO., 66-72 Canal St., Lyons, N. Y.

**Something New  
in Cover Paper****MOSINEE  
CELLUSUEDE**

A genuine suede-coated cover paper which gives the impression and appeal of suede leather—carried in stock in ten colors, three sizes, three weights, sueded either one or two sides.

*Samples and prices on request*

**SWIGART  
Paper Company  
CHICAGO**

723 South Wells Street • Telephone Wabash 2525

**Production Manager  
Wanted**

By a large printing house specializing in printing of magazines in the metropolitan district. It is essential that he have a practical knowledge of composition, black and color printing and pamphlet binding.

In replying, give full experience, and where employed. Unusual opportunity for the right executive.

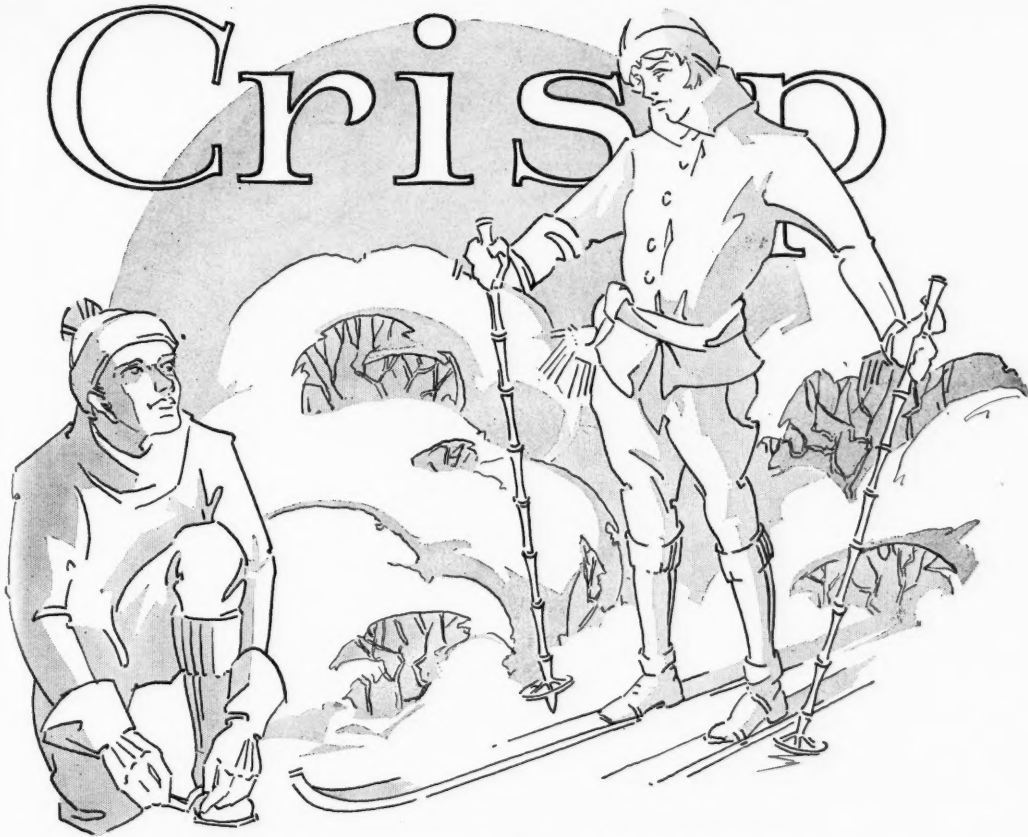
Reply to Box D 313

Care

THE INLAND PRINTER  
1 EAST 42ND STREET  
NEW YORK



# Crisp



**YOU'LL** enjoy the crisp, snowy whiteness of HOWARD BOND. It has the feel and appearance that signifies quality. This rich, brilliant bond paper is suited to every business requirement — for letterheads, office forms, envelopes, and direct mail pieces. You can't find a finer bond paper. Fourteen attractive colors give a complete range of choice for a great variety of purposes. Five distinctive finishes and four weights add still more to its utility.

## THE HOWARD PAPER CO., URBANA, OHIO

*Compare It! Tear It! Test It! And You Will Specify It!*

HOWARD BOND

LINEN, RIPPLE & CRASH FINISH

HOWARD LAID BOND

HOWARD WRITING

HOWARD LEDGER

HOWARD POSTING LEDGER

HOWARD MIMEOGRAPH

HOWARD ENVELOPES

13 lb. for Air Mail

FOURTEEN COLORS AND WHITE—FIVE FINISHES

COMPLETE RULING AND PLATING DEPARTMENTS

# HOWARD BOND

WATERMARKED

The NATION'S

BUSINESS PAPER

Eastern Sales Office:  
Court Square Building  
No. 2 Lafayette Street  
NEW YORK



Western Sales Office:  
Otis Building  
10 So. La Salle Street  
CHICAGO



Mail this Coupon for the  
"HOWARD PORTFOLIO"

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

THE HOWARD PAPER COMPANY  
URBANA . . . OHIO

Please Mention THE INLAND PRINTER When Writing to Advertisers.

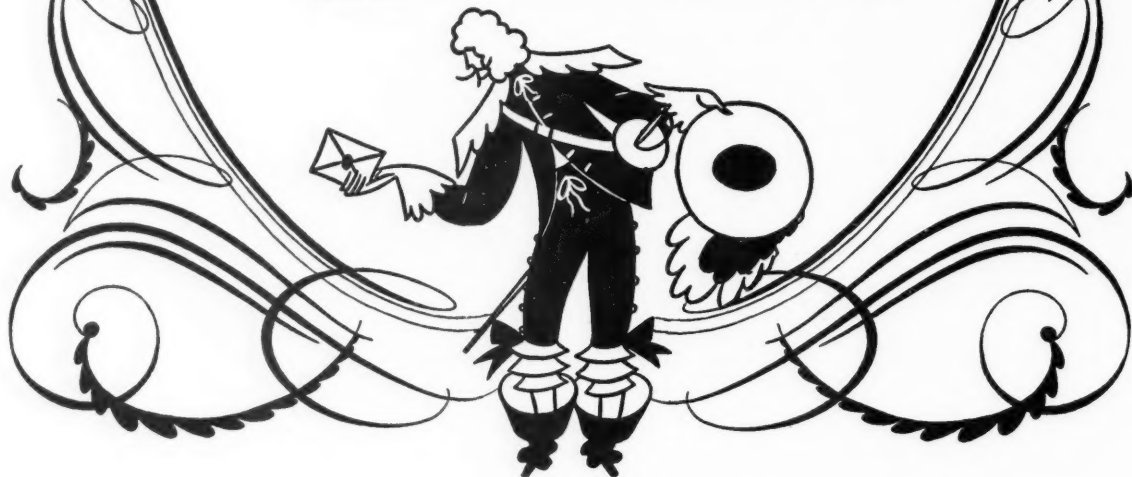
What the  
Correctly Dressed Message  
Will Wear—  
*from Now on*

RAG CONTENT PAPER, the first requisite of correct attire for written representatives of business, no longer means a prohibitive cost—now that *Correct Bond* has arrived.

Unmistakable correctness in business stationery became consistent with good business economy the minute *Correct Bond* embarked on its new and broader merchandising program. And, to make your message correctly dressed even to its overcoat, *Correct Bond* envelopes are furnished to match.

The Aetna Paper Company, Dayton, Ohio

*Correct Bond*  
The LETTERHEAD PAPER.



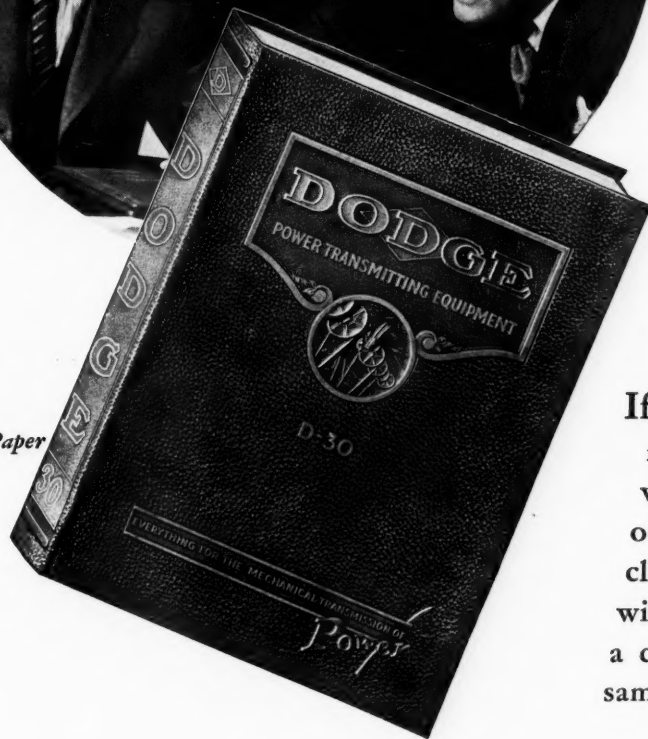
# ANTICIPATED SALES!



*Commercial  
Covers  
for Every Purpose*



*Artificial Leather  
Flexible Mocolan  
Hot Die Embossed Paper  
for Any Style of  
Binding*



*Molloy Covers  
Will Help  
Attain Any  
Sales Quota*

Because,

they command attention and enhance the value or importance of the book—thus giving your merchandising presentation a better chance to increase your sales.

If You

need such help—if you want to lift your book out of the competitive class, then Molloy artists will be pleased to submit a cover idea. Send for sample Molloy Made Cover.

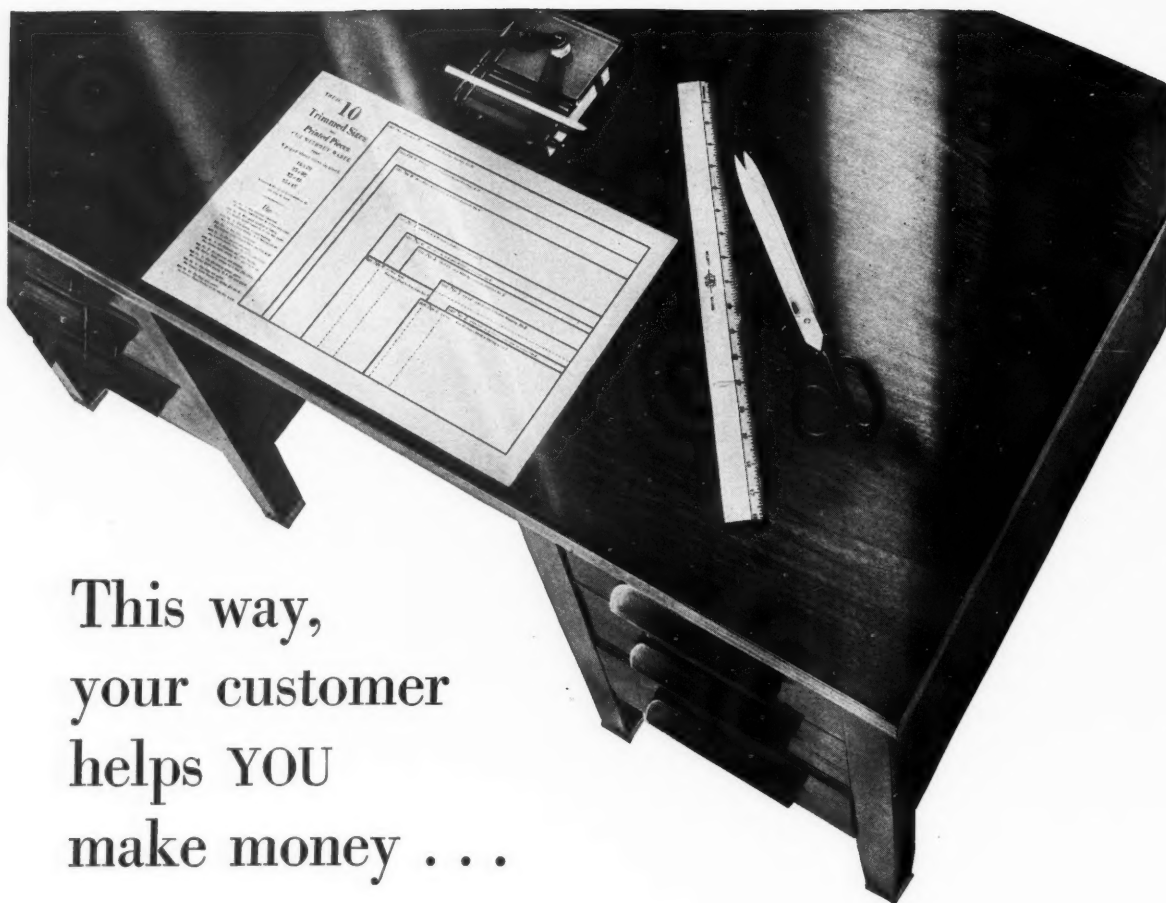
## THE DAVID J. MOLLOY COMPANY

2859 North Western Avenue  
CHICAGO

New York Address  
52 Vanderbilt Avenue

Please Mention THE INLAND PRINTER When Writing to Advertisers.

123



This way,  
your customer  
helps YOU  
make money . . .

*And saves himself money, too, on the  
cost of preparing his printed pieces*

**T**HERE are buyers of printing who persist in specifying sizes for printing jobs before they call you in.

The result is too often "trick" size production troubles — and every printer knows what a lot there are . . . what they cost in time and money! Complicated estimates . . . shopping all over town for special-sized paper . . . not finding it . . . ordering it from the mill . . . ordering special envelopes . . . then special instructions and handling all through the shop . . . with a fixed delivery date staring you in the face all the time!

There is just one point where this can be stopped. Right where it starts — at the desk of this kind of customer. Here is a simple way to

do it . . . or rather to get the buyer to do it for you.

The S. D. Warren Company has prepared a chart of actual sizes for mailing pieces.

These sizes are *right*. They cut economically from standard sheets. They fit Warren Standard Booklet Envelopes. And there are plenty of sizes to choose from for all practical requirements.

The chart is a handy size—only 11" x 17." The buyer can keep it spread out right under the glass on his desk. His "trick" size order is stopped before it starts. When he wants a dummy he simply asks you

to cut it to fit one of the sizes shown.

Think what this means to you . . . to know that a dummy will be standard size . . . that paper and envelopes are waiting for you at the warehouse . . . that you can spend your time as you like to spend it—in turning out a really fine job of printing.

Any of the paper merchants handling Warren's Standard Printing Papers can supply you with as many of the charts as you wish to distribute. Give one to each of your customers. Explain its use . . . how it saves him work . . . eliminates the

extra costs that "trick" sizes entail. Impress on him that he ought to keep it on hand and *use* it.



**S. D. WARREN COMPANY, 89 Broad Street, Boston, Massachusetts**



### What is a letterhead for?

"To list our branch offices," says Mr. Smith. "To carry our officers names, as an aid to reading their handwritten signatures," says the office wit. "To supply poster space for pictures of our cans, bottles and boxes," thinks Mr. Jones.

All of these opinions center on the *information* a letterhead can give. No thought given to the *paper*, an equally essential factor in creating a good impression on the reader. Being the printer, it is up to you to be "paper-minded." You know better than the average customer the importance of a good rag-content bond paper for the modern letterhead.

Radiance Bond is especially adapted to the average letterhead because it has the whiteness and impressiveness of an expensive sheet—but still comparatively reasonable in price. It is one of the more popular brands carrying the well known Gilbert trade mark.

Why not write our nearest distributor for the latest sample book. You will be surprised at the quality of this sheet.

GILBERT PAPER COMPANY, *Menasha, Wis.*

#### DISTRIBUTORS

Albany, N. Y.	W. H. Smith Paper Corp.
Birmingham, Ala.	Sloan Paper Company
Butte, Mont.	Ward Thompson Paper Co.
Chicago, Ill.	Bradner Smith & Company
Dayton, Ohio	Cincinnati Cord. & Paper Co.
Detroit, Mich.	The Paper House of Michigan
Fort Worth, Texas	Taylor Paper Company
Hartford, Conn.	Green, Low & Dolge, Inc.
Kansas City, Mo.	Birmingham & Prosser Co.
Memphis, Tenn.	Taylor Paper Company
Milwaukee, Wis.	Bradner Smith & Company
Minneapolis, Minn.	Swartwood Nelson Paper Co.
New York, N. Y.	Bishop Paper Co., Inc.
New York, N. Y.	Green, Low & Dolge, Inc.
Oakland, Cal.	General Paper Company
Philadelphia, Pa.	Garrett-Buchanan Company
Portland, Ore.	Carter, Rice & Co.
San Francisco, Cal.	General Paper Company
Seattle, Wash.	Carter, Rice & Co.
St. Louis, Mo.	Baker Paper Company
St. Paul, Minn.	Inter-City Paper Company
Tulsa, Okla.	Taylor Paper Company



# RADIANCE BOND

# IN WHITE and 9 MODERN COLORS... ...FOR MODERN BUSINESS NEEDS

**A**S bright, snappy and refreshing as the quality of the new KVP Bond - - are the nine colors that enhance it.

WHITE  
PINK  
BLUE  
GREEN  
BUFF

For every personal preference, for every business need, you will find an appropriate color. Colors as fast as the rock of Gibraltar - - that will not fade; that are eternally uniform.

And of equal importance is the amazing value that the new KVP Bond offers. Tub Sizing brings to it a million-dollar look so conducive to prestige - - yet, because of perfected processes, not adding to cost. It provides a surface so smooth and perfect that erasures may be made without roughing. Typing, writing and carbon copies - - all appear to best advantage.

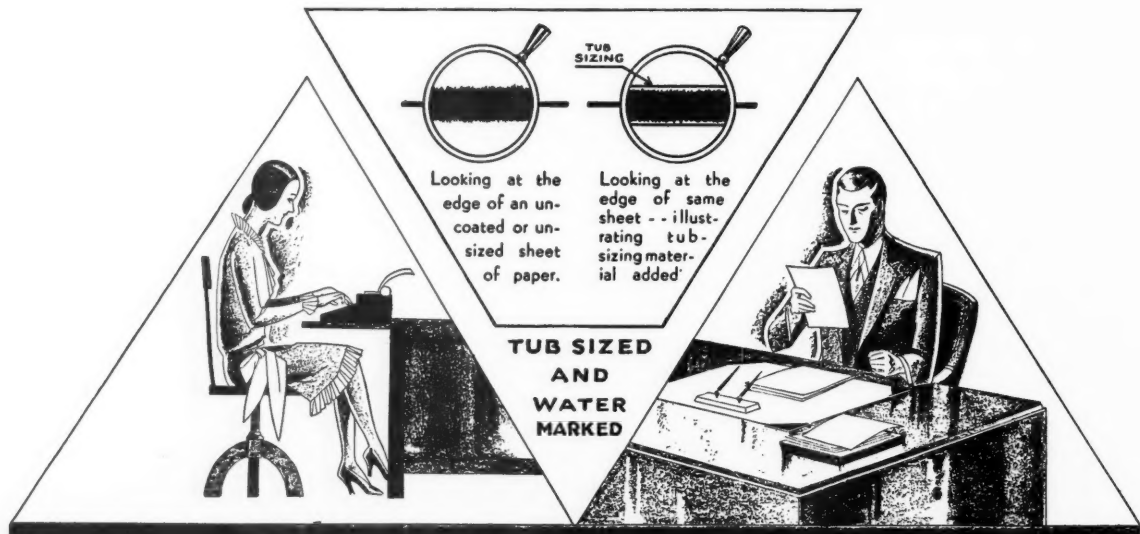
The new KVP Bond defies passing years - - on its surface records are safe against ravages of time. It will not curl or wave along the edges and always lies flat. Its resistance to stretching assures perfect color register.

It is, of course, watermarked for your protection.

TODAY - - Ask your paper merchant for samples of the new KVP Bond or write for a book of samples.

CANARY  
SALMON  
CAFE  
GOLDEN-  
ROD  
CHERRY

**KALAMAZOO VEGETABLE PARCHMENT CO., KALAMAZOO, MICHIGAN**

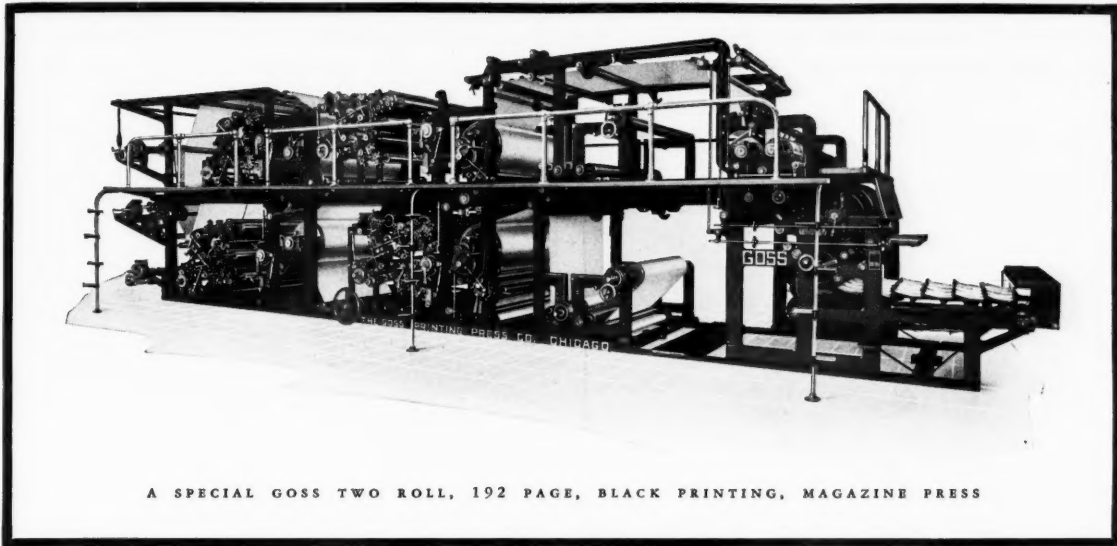


## THE NEW KVP BOND

TUB SIZED AND WATER MARKED

**A MODERN PAPER FOR MODERN BUSINESS**

..... IT ISN'T WHAT WE THINK NOR WHAT  
WE SAY THAT ESTABLISHES THE GOOD REPUTATION OF GOSS PRINTING  
PRESSES BUT IT IS WHAT OTHERS THINK .....



A SPECIAL GOSS TWO ROLL, 192 PAGE, BLACK PRINTING, MAGAZINE PRESS

## You Can Name Prices Lower Than You've Ever Named Before—*and Profit*—When You Own a GOSS Special Rotary Press

**G**O get a special GOSS Rotary Magazine Press. It will enable you to hold the business that's yours today, against aggressive, fighting competition. It will enable you to go to the great corporations and name a quality and a price that will put new names on your books. It will do these things for you at a profit *to you*. For a GOSS will cut your costs, definitely, decisively, and you'll be able to quote prices lower than any you've ever named before—and profit. *✓✓✓* It prints fast. It prints beautifully. It cuts make-ready costs. It distributes ink perfectly. Its register is superb. It doesn't waste time, nor material. It folds exactly. It displaces old cumbersome presses. It costs less to own, less to operate. You can name prices lower than you've *ever* named before and—Profit. Would you do with less?

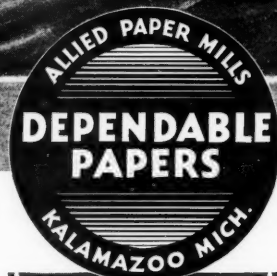
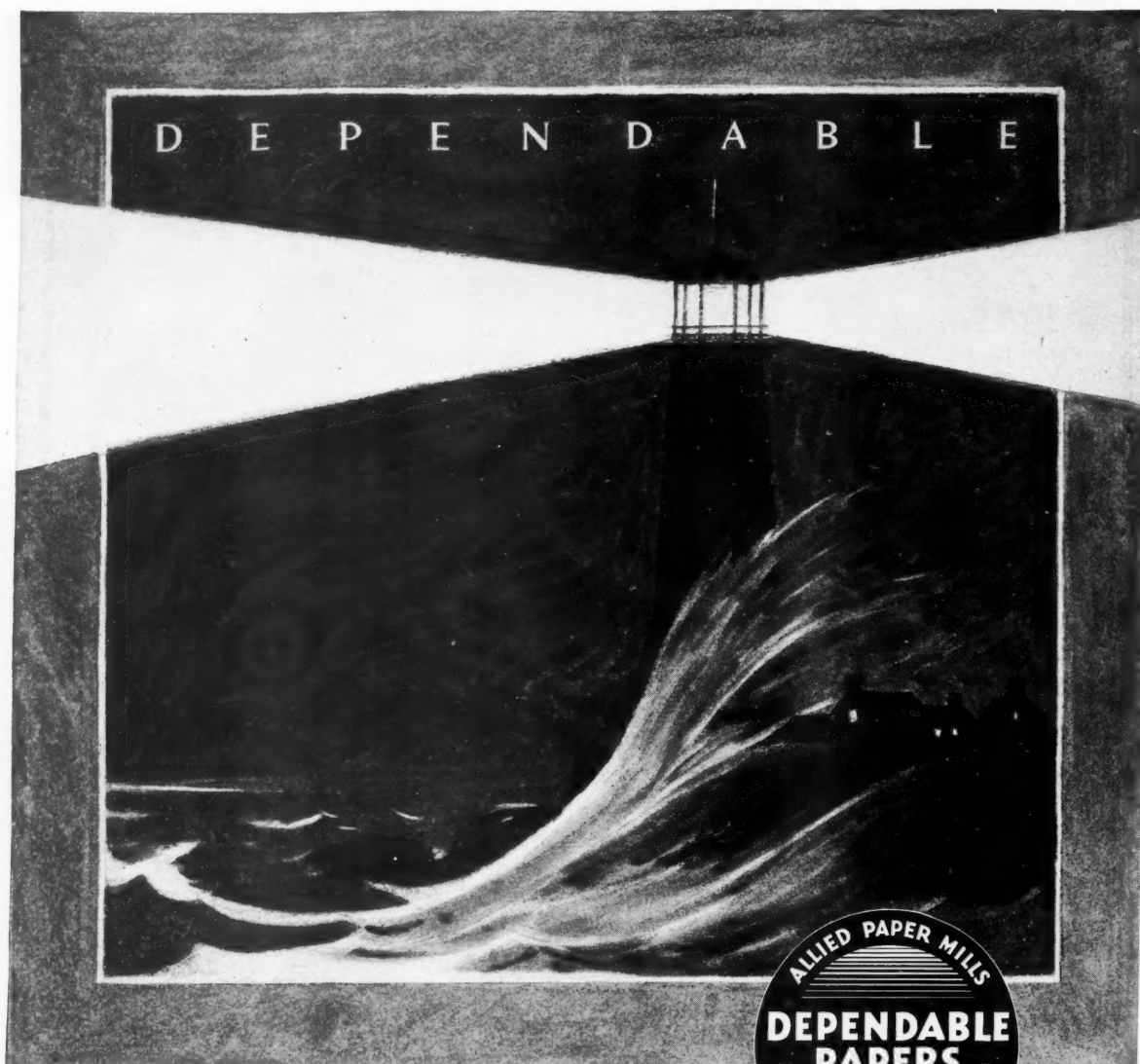
THE · GOSS · PRINTING · PRESS · COMPANY

*Main Office and Factories:* CHICAGO, ILLINOIS

NEW YORK OFFICE: 220 EAST FORTY-SECOND ST. ✓ SAN FRANCISCO OFFICE: 707 CALL BUILDING  
THE GOSS PRINTING PRESS COMPANY OF ENGLAND, LTD. ✓✓✓ LONDON

# GOSS

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*



**DO NOT OVERLOOK THIS OFFER**


Write to us, stating the sheet size and basis weight of the coated paper you are using on your next job of fine printing. We shall send — without cost or obligation — a generous supply of Velour Folding Enamel. Run it along with your job. Compare the results. • Velour, as you know, is the latest development of the originators of folding coated paper. It is a rag base enamel at a moderate price — an achievement in paper making — notable for its dependability. It insures beautiful results on those jobs where paper costs are a factor. But you be the judge. Send for your trial supply.

**ALLIED PAPER MILLS, Kalamazoo, Michigan**

*New York Office and Warehouse: ALLIED PAPER MILLS, INC., J. W. Quimby, Vice-President, 471 Eleventh Avenue, New York City, New York.*

*New England Representative: J. A. ANDREW, 10 High Street, Boston, Massachusetts.*

*Western Representative: R. C. BISHOP, 461 Market Street, Sheldon Bldg., San Francisco, Calif.*

**ALLIED**  
  
**PAPERS**





**“Follow Thru!”** Sometimes a difficult thing to learn—but an essential to good golf—equally as important as balance, judgment and precision. It’s essential too in the paper you buy.

In GLACIER BOND the harassed and stymied buyer will find a sheet that will put him on the green in par.

Balanced raw materials, judgment and precision in manufacturing methods give GLACIER BOND an economical price and a quality that follows thru with *service* to buyer and user. Try it on your next order.

# Glacier Bond

☞ Use Envelopes to match your stationery ☜

## DISTRIBUTORS

ALBANY, N. Y.....Potter-Taylor Paper Corp'n	OAKLAND, CALIF.....Blake, Moffitt & Towne
BALTIMORE, MD.....J. Francis Hock & Co.	PHILADELPHIA, PA.....Molten Paper Co.
BOISE, IDAHO.....Blake, Moffitt & Towne	PHILADELPHIA, PA.....Satterthwaite-Cobaugh Co.
BUTTE, MONT.....Ward-Thompson Paper Co.	PHOENIX, ARIZ.....Blake, Moffitt & Towne
CHICAGO, ILL.....Marquette Paper Co.	PITTSBURGH, PA.....Brubaker Paper Co.
CLEVELAND, OHIO.....Cleveland Paper Co.	PORTLAND, ORE.....Blake, Moffitt & Towne
DES MOINES, IOWA..Carpenter Paper Company of Iowa	PROVIDENCE, R. I.....Paddock Paper Co.
FARGO, N. DAK.....Western Newspaper Union	SACRAMENTO, CALIF.....Blake, Moffitt & Towne
FRESNO, CALIF.....Blake, Moffitt & Towne	ST. PAUL, MINN.....E. J. Stilwell Paper Co.
HOUSTON, TEX.....The Paper Supply Co.	SALEM, ORE.....Blake, Moffitt & Towne
LONG BEACH, CALIF.....Blake, Moffitt & Towne	SAN DIEGO, CALIF.....Blake, Moffitt & Towne
LOS ANGELES, CALIF.....Blake, Moffitt & Towne	SAN FRANCISCO, CALIF.....Blake, Moffitt & Towne
LOUISVILLE, KY.....Southeastern Paper Co.	SAN JOSE, CALIF.....Blake, Moffitt & Towne
MEDFORD, ORE.....Blake, Moffitt & Towne	SEATTLE, WASH.....Blake, Moffitt & Towne
MILWAUKEE, WIS.....The E. A. Bauer Co.	TACOMA, WASH.....Tacoma Paper & Stationery Co.
MINNEAPOLIS, MINN.....Minneapolis Paper Co.	TUCSON, ARIZ.....Blake, Moffitt & Towne
NEW YORK CITY.....F. W. Anderson & Co.	YAKIMA, WASH.....Blake, Moffitt & Towne


*“Note the Tear and Wear as well as the Test”*

# NEENAH

## PAPER COMPANY

*Neenah, Wisconsin*

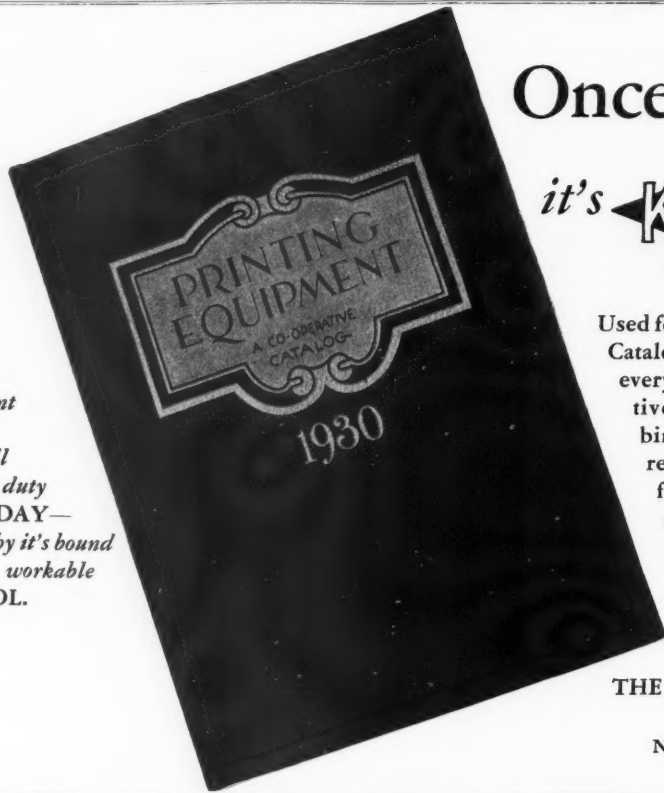
OLD COUNCIL TREE BOND  
SUCCESS BOND  
CHEFTAIN BOND  
NEENAH BOND

Check the  Names

GLACIER BOND  
STONEWALL LEDGER  
RESOLUTE LEDGER  
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes





*The  
Printing  
Equipment  
Catalog  
gets a call  
for heavy duty  
EVERY DAY—  
That's why it's bound  
in sturdy, workable  
KERATOL.*

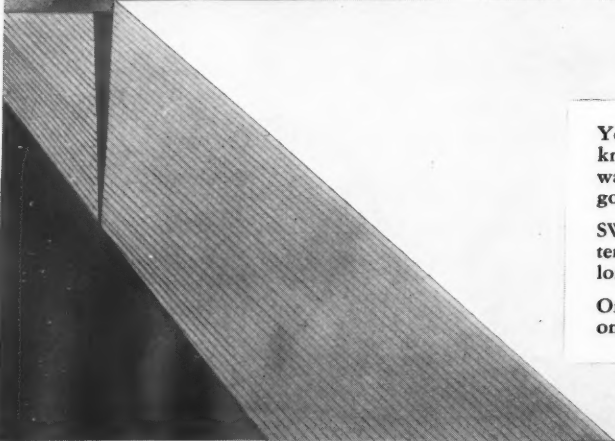
Once More—



Used for the Printing Equipment Catalog, Keratul was *specified...* every bookbinder and executive interested in catalogs, binding and printing will receive his copy of this useful annual. It serves as an undeniable example of the beautiful and enduring results obtainable in dependable KERATOL.

THE KERATOL COMPANY  
192 Tyler Street  
NEWARK, NEW JERSEY

*it's the KNIFE that counts*



Your modern cutting machine, be it equipped with a knife of inferior quality, has little more to offer in the way of production than an old style machine with a good knife.

SWW Paper Knives are made of a special alloy steel, tempered by methods that insure a keen, free cutting, long lasting edge.

Order your next set of knives from Dayton...try them on your toughest cutting job, and compare the results.

**SIMONDS WORDEN WHITE CO.**

OFFICE  
DAYTON, OHIO



Factories at DAYTON - CLEVELAND - BUFFALO - BELOIT





# /T'S COMING!

**THOUGH** periods of inactivity come and go, American prosperity continues to exist—a definite and tangible factor which has made us the world's wealthiest nation.

American prosperity is not without reason; it is the result of adherence to definite economic principles. Chief among these laws is this: Concentration on a single product lowers costs. Lowered prices on basic commodities increase buying power—the basis of all prosperity.

The Badger Paper Mills, recognizing this law, have concentrated on the manufacture of *one product*: TA-NON-KA BOND . . . . . a low-

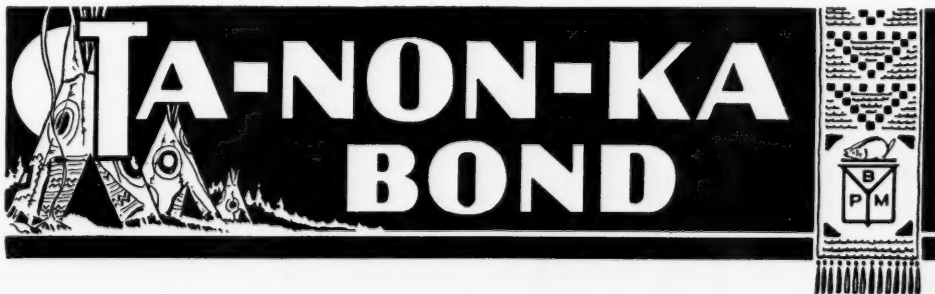
priced, quality paper which surpasses the finest sulphite bond offered at anything like the price.

TA-NON-KA BOND is controlled by its makers from log to finished sheet—it is available in a pure white (in 13, 16, 20 and 24 lb. substance) and eight sparkling colors (13, 16 and 20 lb. substance)—in all standard sizes — made from the one formula, day after day, in the same standardized way. TA-NON-KA BOND offers the printer and advertiser a sheet of known quality . . . a water-marked Bond which represents the greatest value in the entire field.

*Ask your jobber, or write us direct . . . now!*

**BADGER PAPER MILLS, Inc.**  
PESHIGO . . . . . WISCONSIN

1-31



*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

131

**BED and PLATEN  
ROTARY, OFFSET  
ALL ROLL FEED**

# PRESSES

*for Manufacturing*

**Wrappers, Labels** — Cellophane, gummed, parchment, tissue, tinfoil, waxed.

**Manifold Forms** — Salesbooks, bills of lading, autographic register, fanfold forms.

**Bags** — Tea and coffee—printing and bronzing only.

**Tickets** — Amusement, cash fare, lottery for Southern countries, mileage, commissary books.

**Folders** — File.

**Index Cards** — Ruling and cutting.

**Milk Bottle Caps**

**Sheet Cutters** — Intermittent feed and rotary.

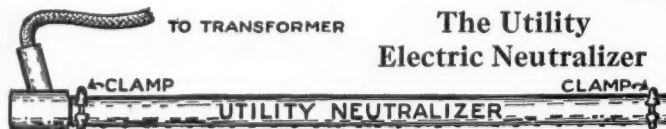
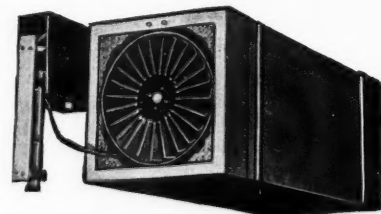
**Slitters** (Shear Cut)

*All visitors to Boston are welcome to our Plant*

**MEISEL PRESS MFG. CO.** 942-948 DORCHESTER AVE.  
BOSTON, MASSACHUSETTS

## CONTROL THE WEATHER IN YOUR PRINTING PLANT WITH **UTILITY HUMIDIZERS**

These machines will humidify or dehumidify—that is, add to or reduce the moisture in the air of the pressroom, or keep it uniform, thus stopping paper stretching, curling, shrinking, and seventeen other pressroom nuisances. All at far less cost than the older machines. And they will not sprinkle paper stock or rust machinery. Write for circular.



You can now purchase high-grade Electric Neutralizers at half former prices at all American Type Founders branches. Also Utility Oxidizers, very similar, but operating without shock and delivering ozone.

### GAS AND ELECTRIC HEATERS

*All models for all machines; 5-year guarantee*

**UTILITY HEATER CO. AND UTILITY HUMIDIZER CO.**

Phone CA 6-2989 • • • 239 CENTRE STREET, N. Y.

S. COOKE PTY. LTD. AND WM. ARKLEY, MELBOURNE, AUSTRALIAN AGENTS



Tear it...Fold it...

*then you'll know how good  
Old Hampshire Bond really is*

OLD craftsmen never gave more care to the making of fine violins than goes into the making of Old Hampshire Bond.

Careful, deliberate workmanship . . . fresh, clean, unused rags . . . tub sizing and loft drying . . . these give Old Hampshire Bond its famous richness and unmatched writing qualities.

That's why Old Hampshire Bond scores high in tear and fold tests and in the Mullen test . . . why it turns out a better printing job,

makes more satisfied customers, brings them back again and again.

Your customers know that for more than half a century, Old Hampshire Bond has been "made a little better than seems necessary." Twenty-five years of persuasive advertising have made this fine paper known to millions. For business stationery, documents, direct-mail pieces, Old Hampshire Bond has no equal. Furnished in white and twelve beautiful tints.



**Old Hampshire Bond**

HAMPSHIRE PAPER COMPANY, SOUTH HADLEY FALLS, MASS.

Also makers of Old Hampshire Social Stationery

*"The Aristocrat of the Writing Table"*

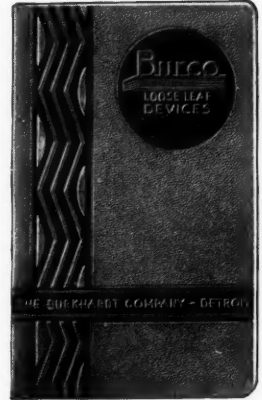
**Greetings**

**BLOMGREN BROS. & Co.**  
*"Makers of Printing Plates"*  
 ARTISTS - ENGRAVERS - ELECTROTYPERS  
 512 SHERMAN STREET, CHICAGO

# NEW

## Catalog of Burco Loose-Leaf Devices

Fresh from the bindery—the 1930-1931 Burco catalog of Loose-Leaf Devices. Contains information on the complete Burco line; including Visual Selling binders. Catalog mailed free upon request to sales, advertising and purchasing executives.



*72 pages of half-tone illustrations and descriptions of a quality line of Loose-Leaf binders. Catalog is bound in a rich red and black cover color-decorated by the Burk-Art Process.*

## THE BURKHARDT COMPANY

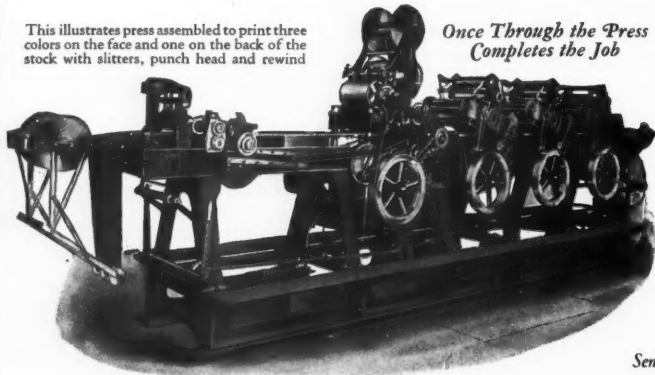
Larned at Second » Detroit, Michigan



## Fastest Flat-Bed Press on the Market

**7,500 IMPRESSIONS PER HOUR**

This illustrates press assembled to print three colors on the face and one on the back of the stock with slitters, punch head and rewind



*Once Through the Press  
Completes the Job*

The New Era is a roll feed, flat-bed and platen press, built in sections. Assembled as desired to print one or more colors on one or both sides of the paper, cloth or cardboard; also slit, punch, perforate, number, cut and score, re-inforce and eyelet tags, and a number of other special operations, all in one passage through the press.

Delivers the product slit, cut into sheets or rewound, counted and separated into batches as desired. Most economical machine for specialty work requiring good color distribution and accurate registry.

*Send us samples and particulars of your requirements and let us show you what we can do therewith. Ask for literature.*

## THE NEW ERA MANUFACTURING COMPANY

Straight and Cedar Streets, Paterson, New Jersey

# IN LETTERHEADS

## DISTRIBUTORS

Albany	Hudson Valley Paper Co.
Atlanta	The Whitaker Paper Co.
Augusta	The Arnold-Roberts Co.
Baltimore	The Whitaker Paper Co.
Billings, Carpenter Paper Co. of Montana	
Birmingham	The Whitaker Paper Co.
Boston	The Arnold-Roberts Co.
Boston	John Carter & Co., Inc.
Boston	Carier, Rire & Co., Corp.
Boston	Knight, Allen & Clark, Inc.
Buffalo	Buffalo Myers Corp.
Chicago	The Whitaker Paper Co.
Cincinnati	The Whitaker Paper Co.
Cleveland	The Alling & Cory Co.
Columbia, S. C.	Kelly Paper Company
Dallas	E. C. Palmer & Co., Ltd.
Denver	Western Paper Co.
Des Moines, Carpenter Paper Co. of Iowa	
Detroit	The Whitaker Paper Co.
Fort Smith, Ark.	Fort Smith Paper Co.
Grand Rapids	Quimby-Kain Paper Co.
Great Falls, Carpenter Paper Company of Montana	
Greensboro, N. C.	Dillard Paper Co.
Hartlingen, Tex.	Verhalen Paper Co.
Harrisburg	Johnson Paper Co.
Hartford	John Carter & Co., Inc.
Hartford, The Rourke-Eno Paper Co., Inc.	
Houston	L. S. Bosworth Company
Indianapolis	Indiana Paper Co.
Jackson	Jackson Paper Co.
Kansas City	Midwestern Paper Co.
Lincoln	Lincoln Paper Co.
Minneapolis	Newhouse Paper Co.
Newark, N. J.	Lathrop Paper Co., Inc.
Newark, N. J.	J. E. Linde Paper Co.
New Haven	The Arnold-Roberts Co.
New Haven	The Rourke-Eno Paper Co., Inc.
New Orleans	E. C. Palmer & Co., Ltd.



TO PRINTERS, LITHOGRAPHERS, ENGRAVERS AND STATIONERS

Ask for the series of suggested printer letters and letterheads in the important Canney-Scott folder.

# AS SHOWN ON

# ACCEPTANCE BOND

New York	Beekman Paper & Card Co., Inc.
New York	Lathrop Paper Co., Inc.
New York	J. E. Linde Paper Co.
New York	Marquardt, Blake & Decker, Inc.
New York	Miller & Wright Paper Co.
New York	The Whitaker Paper Co.
Oklahoma City	Western Newspaper Union
Omaha	Carpenter Paper Co.
Oshkosh	Baker Paper Co., Inc.
Philadelphia	Garrett-Buchanan Co.
Philadelphia	J. R. Howarth Paper Co., Inc.
Philadelphia	Paper Merchants, Inc.
Pittsburgh	The Whitaker Paper Co.
Providence	The Arnold-Roberts Co.
Reading	Van Reed Paper Co., Div.
Rochester	R. M. Myers & Co., Inc.
Salt Lake City	Carpenter Paper Co. of Utah
San Francisco	Commercial Paper Corp.
Scranton	Megarqee Brothers, Inc.
Sioux Falls	Sioux Falls Paper Co.
Spokane	Zellerbach Paper Co.
Springfield	
St. Louis	Whitney-Anderson Paper Co., Inc.
St. Louis	Acme Paper Co.
St. Louis	Shaughnessy-Kniep-Hawe Paper Company
St. Paul	Newhouse Paper Co.
Tempe	E. C. Palmer & Co., Ltd.
Toledo	The Ohio & Michigan Paper Co.
Troy, N. Y.	Troy Paper Corporation
Washington	The Whitaker Paper Co.
Wichita	Western Newspaper Union
Worcester	Chas. A. Esty Paper Co., Div.
Amsterdam	
Holland—De H.P.I.—E. De Vries & Co.	
Havana	
Cuba—Riera, Toro & Van Twisten, S. A.	
London, Eng.	Fredk. Johnson & Co., Ltd.

LIKE a conquering king dealing death to the obsolete, **STYLE** now commands the field of letterheads.

Hail to **STYLE!** The overthrower of tradition! The stimulator of sales! Gone is the clogged letterhead. Gone the drab. Gone the ginger-bread. In their place King Style has substituted simplicity, color, skillful design. Moreover, he has added a sales urge to what was once merely a medium of correspondence.

Just off the press is a portfolio entitled "Style—the New Sales Force in Letterheads," based on that rag-content paper of splendid value—Eagle-A Acceptance Bond. Created by leading designers and artists, this book is a splendid approach to the achievement of Style in letterheads. Full of suggestions, it will prove a gold mine of ideas to creative advertising men and printers. Write for your copy to the nearest Acceptance Bond Distributor, as shown on this page.



**AMERICAN WRITING PAPER COMPANY**  
INCORPORATED ~ ~ ~ HOLYOKE, MASSACHUSETTS

Please Mention THE INLAND PRINTER When Writing to Advertisers.

# If You Manage a Printing Business, Study this Revealing Chart

EXAMPLE OF COMPARATIVE FINANCIAL RATIOS  
For Four Consecutive Years  
John Doe & Company

Table I

Classifications	Year 1926	Year 1927	Year 1928	Year 1929
<b>Assets</b>				
Cash.....	5.00	5.00	4.00	3.00
Receivables (Net).....	22.00	21.00	19.00	18.00
Inventories.....	15.00	15.00	14.00	13.00
Other Quick Assets.....	1.50	1.50	.50	.50
<b>Total Quick Assets.....</b>	<b>43.50</b>	<b>42.50</b>	<b>37.50</b>	<b>34.50</b>
Marketable Securities.....	3.50	3.50	3.50	2.50
<b>Total Current Assets.....</b>	<b>47.00</b>	<b>46.00</b>	<b>41.00</b>	<b>37.00</b>
Plant & Equipment (After Depreciation).....	50.00	51.00	56.50	60.50
Other Fixed Assets.....	2.00	2.00	2.00	2.00
Other Non-Current Assets.....	1.00	1.00	.50	.50
<b>Total Assets.....</b>	<b>100.00</b>	<b>100.00</b>	<b>100.00</b>	<b>100.00</b>
<b>Liabilities</b>				
Current Payables.....	16.00	17.00	19.00	21.00
Fixed Payables.....	9.00	9.00	9.00	9.00
<b>Total Debt.....</b>	<b>25.00</b>	<b>26.00</b>	<b>28.00</b>	<b>30.00</b>
Reserves.....	1.00	1.00	1.00	.50
Net Worth (Excess of Assets).....	74.00	73.00	71.00	69.50
<b>Total Liabilities, Reserves, and Net Worth.....</b>	<b>100.00</b>	<b>100.00</b>	<b>100.00</b>	<b>100.00</b>
<b>Sales to Total Assets.....</b>	<b>115.30</b>	<b>122.20</b>	<b>149.89</b>	<b>138.36</b>
<b>Credit Ratios</b>				
Current Assets—Current Liabilities.....	293	270	215	176
Worth—Debt.....	296	280	253	231
Worth—Fixed.....	142	138	121	111
Sales—Net Worth.....	134	137	140	143
Sales—Fixed.....	190	188	171	160
Sales—Receivables.....	450	476	526	555
Net Profit—Net Worth.....	13.24	10.88	7.18	2.59
<b>Operating Statement</b>				
Materials Used.....	31.75	31.25	31.95	31.80
Stock Storage & Handling Expense.....	.65	.60	.85	.80
Factory Fixed Expense.....	5.65	5.75	5.90	6.10
Factory Wages.....	29.65	29.45	31.25	33.30
Factory Current Expenses.....	5.50	5.25	5.65	6.25
Work in Process (Increase—Decrease).....	.20	.30	.40	.25
<b>Factory Cost of Goods Sold.....</b>	<b>73.00</b>	<b>72.00</b>	<b>76.00</b>	<b>78.00</b>
Gross Profit on Sales.....	27.00	28.00	24.00	22.00
Administrative Expenses.....	12.00	14.00	13.50	13.50
Cost of Completed Product.....	85.00	86.00	89.50	91.50
Selling Expenses.....	7.00	8.00	7.50	7.50
<b>Cost of Sold Product.....</b>	<b>92.00</b>	<b>94.00</b>	<b>97.00</b>	<b>99.00</b>
<b>Net Profit on Sales.....</b>	<b>8.00</b>	<b>6.00</b>	<b>3.00</b>	<b>1.00</b>
<b>Net Sales.....</b>	<b>100.00</b>	<b>100.00</b>	<b>100.00</b>	<b>100.00</b>
Financial Income and Expense (Net).....	.50	.50	.40	.30
<b>Net Profit for Period.....</b>	<b>8.50</b>	<b>6.50</b>	<b>3.40</b>	<b>1.30</b>

*It Strikingly Portrays How Profits of a Once Successful Printer Were Diminished*

Reprinted from the latest issue of our annual compilation, "RATIOS FOR PRINTING MANAGEMENT," it is just one example of the studies of your own business you can make therefrom. Besides comparing the results of your own operations at different periods, as was done in this chart, you can compare your own financial position and progress, your operating efficiency, your costs, and your credit stability with the average of the industry, with the average of plants of your size and class, and with the average of plants making above 8% profit on sales.

*Let us tell you more about these definite guides to more printing profits, "Typothetae Ratios for Printing Management", and how you can obtain a copy. Just fill in and mail this coupon today*

**UNITED  
TYPOTHETAE  
OF  
AMERICA**

The  
International Association  
of Printing Plant  
Owners

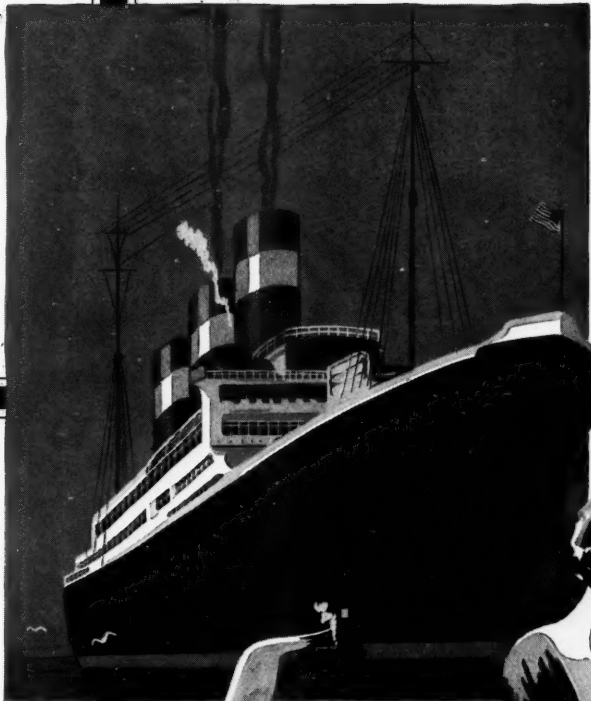
UNITED TYPOTHETAE OF AMERICA,  
Tower Building, Washington, D. C.

Without obligation on my part, please tell me how I can secure a copy of "Typothetae Ratios for Printing Management."

Name.....  
Position.....  
Firm.....  
Address.....

I 26





# SPECIALIZED FITNESS A Maxwell Characteristic



MANUFACTURERS  
OF  
**MAXWELL  
BOND**  
MAXWELL IS  
MADE WELL

**J**UST as a Leviathan or a Morro Castle typifies the *ultimate* in ocean going facilities, so does the bond paper that carries the Maxwell watermark represent the 1931 conception of a thoroughly competent bond in its particular class.

Maxwell Bond is a paper of specialized fitness for bill heads, inter-

departmental correspondence, forms, and kindred requirements. It is made in white and ten radiant colors—in six finishes: wove, laid, linen, ripple, hand-made and crash,—and in the usual weights and sizes. Quickly available most everywhere. Sample book on request.

THE MAXWELL PAPER COMPANY

Franklin - Warren County - Ohio

# Maxwell Bond

MANUFACTURERS OF ..... Maxwell Offset ..... MAXWELL IS MADE WELL

Throughout the world of Society  
 ...and the world of Commerce... Genuine  
 Engraving is accepted as "unquestionably  
 correct." In successful Engraving Depart-  
 ments, featuring of Genuine Engraving is  
 also accepted as "unquestionably correct."  
 Good taste and good judgment urge you to  
 tie in with this new campaign of the  
 Engraved Stationery Manufacturers Asso-  
 ciation ... for more sales! Ask any member!



A timely message for social prospects, this advertisement is scheduled for the December issues of National Geographic Magazine, Redbook and Cosmopolitan—more than 3,650,000 quality circulation, reaching and influencing your market.

**Engraved Stationery  
 Manufacturers Association**

(ABOVE) This double-barreled appeal for Genuine Engraved Business Stationery will appear in Time, Dec. 1; Advertising & Selling, Dec. 10; and the December issues of Nation's Business, Printed Salesmanship and Printers' Ink Monthly. Are you getting your share of this profitable business?

have **YOU** tried

**R.R.B. PADDING  
 R.R.B. GLUE**

Put it through every padding test. You'll be surprised how well it works with any kind of paper—in any kind of weather—how firmly the sheets are held together and yet how clean and easily every sheet comes off the pad.

R. R. B. Padding Glue does deliver—it has been thoroughly tried and proven—painstakingly developed through years of experiment.

Obtainable at leading dealers  
 or direct from

**ROBERT R. BURRAGE**

15 Vandewater St. • • New York City

**FOR 1931...**

Increased Production  
 Lower Production Costs

Here's a way to make business better. Reduce your cost of composition—and increase your production with the Monomelt System. More than 4,000 printers and newspaper publishers are money ahead because they have put Monomelt to work for them. Monomelt takes slugs directly from the forms, cleans and purifies the metal, preserves tin and antimony, automatically controls temperatures, delivers a clean solid slug always. Trouble, wasted time, wasted motion are out. Production costs are lowered—production volume is increased. The Monomelt Company, 1621 Polk Street, North East, Minneapolis, Minnesota.

**MONOMELT  
 SYSTEM**



## There Is a Reason Why More Defiance Bond Is Sold

**E**XAMINE a sheet of Defiance Bond and you will understand immediately why it maintains its high favor year after year. Rich in finish and texture, snow-white in color, possessing the desired strength for every purpose, Defiance Bond recommends itself to the printer or buyer who wants a bond paper of unquestioned character, dignity and unvarying quality. It is unexcelled for business correspondence, for many commercial and legal forms, and all general uses to which a bond paper of highest type is required.

Ask your printer or stationer for a sample.

**BYRON WESTON CO. LINEN RECORD**  
is used where **ONLY THE BEST** will serve  
Records Deeds and Wills Policies Stationery  
Minute Books Ledgers Maps

**WAVERLY LEDGER** is used where  
**QUALITY AND COST ARE FACTORS**  
Blank Books Ruled Forms Pass Books Drafts  
Stationery Legal Blanks Diplomas

**FLEXO LEDGER** is used where a  
**FLAT LYING LOOSE LEAF** sheet is desired  
For High Grade Loose Leaf Ledger Sheets and  
Special Ruled Forms

**CENTENNIAL LEDGER** is used  
where a **GENERAL UTILITY PAPER** is required  
Ruled Forms Broadsides Accounting Forms  
Stationery Pass Books Legal Blanks

**TYPACOUNT LEDGER** is used where  
quality and permanence are required in  
Machine Posting Forms

**WESTON'S MACHINE POSTING  
LEDGER and Index**  
a grade below Typacount—But Made to the  
Same Exacting WESTON Standard

**DEFIANCE BOND** is used where a  
quality bond of **HIGHEST CHARACTER** counts

*If you are not familiar with the complete Weston  
line, please send for samples.*

## BYRON WESTON COMPANY

*A family of paper makers for nearly three-quarters of a century*

Leaders in Ledger Papers

DALTON, MASS., U. S. A.

**GOOD TYPE .. At a Reasonable Price**  
**IN BUYING TYPE DO YOU GET WHAT YOU PAY FOR?**

**We guarantee the following:** Standard Line, Standard Body, Standard Set. Guaranteed metal formula: Extra hard foundry, Antimony 24%, Tin 14%. We do not use old metal. Ask any other foundry to publish and guarantee their metal formula and see what happens. New faces and every face a different nick. Our credit rating is \$25,000.00 to \$35,000.00 AA-1. In the same building 44 years. Our prices are about one half trust prices so why pay more?

**THE STERLING TYPE FOUNDRY**  
 A Subsidiary of the Vermontville Printing Co.  
 Vermontville, Michigan, U. S. A.



**Anderson Upright Trucks**—are made strong and rigid yet light for easy handling and mounted on 4" rubber casters. The open design permits instant visibility.

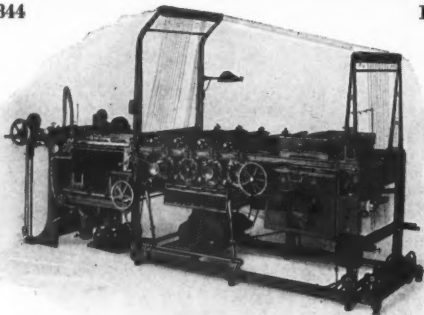
Thousands are used by Printers and Binders who appreciate a neat and practical truck which saves its cost several times a year.

Made in two standard sizes: 19x25" and 25x38"—56" high. Special sizes made to order. Sold by leading type foundries and dealers.

**C. F. ANDERSON & CO.**  
 Folding Machines • Bundling Presses  
 3231 Calumet Ave., Chicago

1844

1930



**New All Metal HICKOK Ruling Machine**  
*with wonderful speed and accuracy*

We offer to the trade this new machine with a speed of 2500 to 7000 sheets per hour, depending on kind of ruling. It occupies only one-half the floor space of the old style machine. Does perfect ruling. Has four beams. Complete with Feeder and Electric Sheet Dryer. Eighty per cent of all job ruling can be done on this machine.

*Write for circular and price.*

**THE W. O. HICKOK MFG. CO.**  
 HARRISBURG, PA., U. S. A.

**Wood, Nathan & Virkus Co., Inc.**

... take pleasure in announcing to the Raised Printing Trade that the patent infringement suit brought by Samuel Lipsius and Embosograph Process Co. has been amicably adjusted.

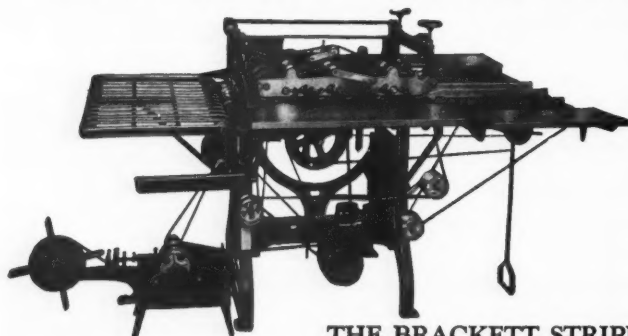
All permanent compounds, including engraving, and inks manufactured and sold by us are now fully licensed under United States Patent Number 1,146,182 and our customers are automatically licensed to use our products in producing permanent raised printing.

All orders for permanent, as well as our standard compounds will be filled promptly.



**Wood, Nathan & Virkus Co., Inc.**  
 112 Charlton Street, New York, N. Y.

**The Brackett Double Head Stripping Machine**



**STRIPS:**

Side-stitched books.  
 End sheets.  
 Library and tight-joint end sheets.  
 Half-bound and full-bound end sheets.  
 Sample books.  
 Blank books.  
 Puts a strip in the center of any size sheet up to 28 inches wide.  
 Applies a strip of cloth or paper to the back of any flat-backed side-stitched book or convex-backed saddle-stitched book.  
 Takes cardboard and tips a strip of cloth or paper on the end.

**REINFORCES:**

Side-stitched or sewed paper-covered catalogs.

Reinforces in the center of sections.  
 Reinforces loose-leaf index sheets.  
 Joins necks and slides of paper boxes.

**ECONOMIZES:**

This machine strips tighter and better than is possible to do by hand, and can handle enameled stock as easily as any cheaper grade of paper. It will handle any kind of stripping work, and with two attendants it will equal the output of five or ten hand strippers. The size of the work governs the speed, and the bigger the job, the more rapid the production. This machine will save you money and do your work infinitely better. Let's talk it over. Write today.

**THE BRACKETT STRIPPING MACHINE CO., TOPEKA, KANSAS**

# FROM RUBBER TREE TO PRINTING PRESS



**REPUBLIC**  
Hand Engraved Rubber Plates  
PRINT BETTER

Printers are using *Republic Hand Engraved Rubber Plates* because it enables them to increase their business from 25% to 50%.

*Why?* Because it gives them a chance to secure orders where heretofore the plate cost made it prohibitive.

*Republic Rubber Plates* are made to fit any press and the plates will wear from 100,000 to 250,000 impressions.

We also serve the printers with our material which comes in patent base of type high.

Write our nearest branch for further information.

**Republic Engraving & Designing Co.**  
400-402 N. Sangamon St., Chicago, Ill.  
BROOKLYN, N. Y. ST. LOUIS, MISSOURI  
718 Atlantic Avenue 214 North Sixth Street  
SAN FRANCISCO, CALIF., 156 Second Street

ART WORK  
& PLATE  
REPUBLIC

## Monitors



**— a faster stitch  
without a hitch...**

It's the remarkable speed and accuracy of the Monitor driving and clinching device that makes it a profitable, cost-cutting unit for any big or little shop. The rugged staples are quickly stitched with never a miss or a tear. Investigate *now*. Write for full data.

### LATHAM MACHINERY CO.

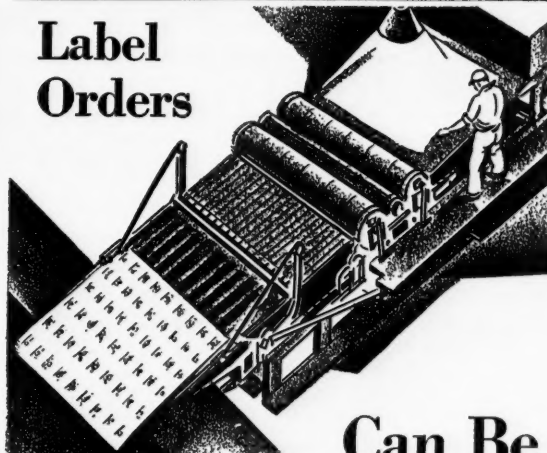
1147 Fulton Street, Chicago

NEW YORK  
461 Eighth Ave.

PHILADELPHIA  
The Bourse

BOSTON  
531 Atlantic Ave.

## Label Orders



Can Be  
"REAL"  
Orders

THE market for gummed labels and window pasters has increased greatly during the last five years. Now every business no matter how large or small is an active prospect for gummed labels of many varieties. Your label orders, therefore, can be made real orders by selling your customers more than one kind of label.

With the aid of the new Printers' Service Book, you can suggest new uses for labels as well as improvements for the ones your customers are now using. The label that gets attention is the one that has plenty of color combined with a pleasing design. Show the many designs in the Printers' Service Book to your customers and your label profits will increase considerably.

## Dennison's Gummed Paper

"Tests Best on the Press"

A two-reel moving picture, entitled "The Story of Gummed Paper," has been prepared as an aid to those who sell printing. It is free to all who ask for it.

### Dennison Manufacturing Co.

Dept. 37-Z, Framingham, Mass.

I would like to see, without obligation to myself, your Printers' Service Book.

Name .....

Address .....

# CARMICHAEL RELIEF BLANKETS

(Patented)

Write for Booklet and Price List

Cylinder Presses, Platen  
Presses, Rotary Presses . . .

1. Eliminate from one-third to one-half of the make-ready time.
2. Relieve strain on presses.
3. Protect plates and type from undue wear.
4. Pay for themselves in from thirty to ninety days.
5. Easy to apply and easy to use.
6. Will not form a matrix, no matter how long the run.

CARMICHAEL BLANKET CO., Atlanta, Georgia

Pacific Coast Sales Office: 311 MILLS BLDG., SAN FRANCISCO, CALIFORNIA



**ParkSpray**  
Humidification Systems

Right along the walls by the cylinders at  
**Cadillac Printing Company**

DETROIT, MICHIGAN

are proving a worth-while  
investment for register,  
rollers, static, health, etc.

Send for Book "Air Conditioning in  
Printing and Lithographic Plants"

**Parks-Cramer Company**

972 Main Street ~ Fitchburg, Mass.

## Let the Ragman Pay for Your WASHUPS

A mechanical device permanently attached to the press, that accomplishes a clean washup in less than ten minutes. NO ROLLERS are removed from the press. NO RAGS are used, thus permitting considerable saving in that item alone. The press actually washes itself under its own power at a great time saving.

The attachment is very simple mechanically and not in the way of the pressman in any particular. As no rollers are touched by hand there is no chance of damaged rollers. A washup becomes a very simple matter in any plant.

A Clean-A-Press Machine will pay for itself from one to five times a year wherever installed. They sell themselves on sight.

Write today for four-page illustrated circular.

**Clean-A-Press Machine  
Company**

821 Third Street

Des Moines, Iowa

U. S. Patent No. 1,663,049

Canadian Patent No. 282,790



"THE COVER HOUSE"

..... Now

**STRATHMORE**  
CO-OPERATIVE AGENTS



**JAMES WHITE PAPER COMPANY**

CHICAGO

Randolph 8260

219 West Monroe Street

## It Will Pay You!! CONFIRM THESE FACTS

FIRST SEE IF  
**HOOD  
FALCO**  
HAS  
IT

At this time we offer you, at unusually low prices, modern, profit producing machines; equipment heretofore and perhaps never again obtainable as used machines. Also genuine rebuilds for immediate delivery.

**DESIRABLE—FULLY GUARANTEED, INSTALLED AND DEMONSTRATED—BACKED BY A RELIABLE HOUSE WITH WHOM PURCHASER CAN DEAL WITH CONFIDENCE.**

### Partial List of Offerings—

- CYLINDER PRESSES**
- 2—6/0 Two-color MIEHLES, 52x70" bed, with or without Dexter suction pile feeders and ext. deliveries.
  - 1—No. 1 Two-color MIEHLE, 43x56" bed, with Cross feeder and ext. delivery.
  - 1—No. 1 MIEHLE Perfecting Press, 40x53" bed, with Cross feeder and ext. delivery.
  - 1—6/0 MIEHLE, 51x68" bed, with extension delivery. Dexter suction pile feeder if desired.
  - 2—5/0 SPECIAL MIEHLES, 46x68" bed, with Dexter suction pile feeders and ext. deliveries.
  - 1—5/0 MIEHLE, 46x65" bed, feeder and ext. delivery if desired.
  - 1—4/0 MIEHLE, 46x62" bed, with ext. delivery.
  - 2—2/0 MIEHLES, 43x56" bed.

- 2—No. 1 MIEHLES, 39x53" bed. One of these machines particularly adaptable for 7 or 8 column newspaper work.
- 3—No. 2 MIEHLES, 35x50" bed.
- 2—No. 3 MIEHLES, 33x46" bed.
- 2—No. 4 Four-roller MIEHLES, 29x41" bed.
- 3—Pony MIEHLES, 26x34" bed.
- 4—PREMIERS—GF, GU, GW, GY— Sizes 30x41" to 49x66".

- AUTOMATIC JOB PRESSES**
- 2—MIEHLE VERTICALS.
  - 2—Pony MIEHLES, 26x34" bed, with Dexter suction swing-back feeders. Ext. delivery if desired.
  - 1—No. 2 KELLY, 28x35" bed, ext. delivery.
  - 2—Style "B" KELLYS.
  - 1—12x18" CRAFTSMAN New Series with Miller feeder.
  - 1—10x15" C. & P. with Miller Feeder.

- OPEN PLATEN PRESSES**
- 1—14x22" JOHN THOMSON LAUREATE
  - 1—14x22" COLT'S ARMORY, Model 5-C.
  - 1—10x15" C. & P. New Series, Variable speed pulley, etc.
- CUTTING AND CREASING**
- 1—14x22" JOHN THOMSON platen C. & C.
  - 1—COTTRELL Drum Cylinder C. & C. 51x63" bed.
- POWER CUTTERS**
- 1—57" OSWEGO POWER CUTTER, automatic clamp.
  - 1—50" SEYBOLD POWER CUTTER, automatic clamp.
  - 1—44" SEYBOLD POWER CUTTER, automatic clamp.
  - 1—38" SHERIDAN.
- COMPOSING ROOM—BINDERY AND MISCELLANEOUS EQUIPMENT**

WHICH OF THESE CAN YOU USE TO ADVANTAGE?

**New York Office**  
225 VARICK STREET  
Telephone Walker 1554

Write, Wire or Phone

## HOOD-FALCO CORP.

**Boston Office**  
426 ATLANTIC AVENUE  
Telephone Hancock 3115

Chicago Office: 343 S. DEARBORN STREET, Telephone Harrison 5643

# STAT-ERAD

APPROVED BY  
NATIONAL BOARD OF FIRE  
UNDERWRITERS



PATENTED OCT. 18TH, 1921

## The Electric Neutralizer

*Easily Installed on Any Press*

Increase in production of labels from 200,000 to 800,000 per day (8 hours) on one press—result of recent installation of Stat-Erad.

(Name on request.)

**J. & W. JOLLY, Inc.**  
Holyoke - - Massachusetts

Canadian Agents:  
Toronto Type Foundry Co., Ltd., Toronto, Ont.

The Binding Gives  
the First Impression  
—and reflects the  
Publisher's Opinion

If you think well of your book, if you bind it strongly and make the covers attractive, it will create a good first impression.

If, on the other hand, you do not think well of the book, drab uninteresting covers and weak binding will tell your public so at once.

Modern methods of binding and the modern, effective use of color make it a simple and inexpensive matter to reflect your good opinion of your book, whether it be catalog, school book, encyclopedia or other type. Give it a good send off. Call upon us to help you in any degree you desire.

## BROCK & RANKIN

INCORPORATED  
EDITION BOOK BINDERS

619 So. La Salle Street, Chicago, Illinois

Daily Capacity 45,000 Books

Established

1892

## REBUILT AND GUARANTEED MACHINERY

Finished on our factory floor for prompt shipment and at attractive prices

2/0 Miehle, 43x56" bed, with Dexter Suction Pile Feeder and Extension Delivery (practically new).  
 2/0 Miehle, 43x56" bed, spiral gears, with or without Cross Feeder.  
 No. 4 Miehle, 29x40" bed, with or without Cross Feeder.  
 No. 1 Miehle Pony Automatic Unit, 26x34½" bed, complete with Dexter Swing-Back Feeder and Extension Delivery (practically new).  
 No. 1 Miehle Pony, 26x34" bed, with or without Cross Feeder.  
 No. 1 Miehle High Speed Pony, 26x34" bed, rear delivery.  
 No. 10 Babcock Optimus, 40x55" bed, with or without Cross Feeder.

No. 5 Babcock Optimus, 29x43" bed.  
 No. 2E Whitlock, 29x42" bed, four-roller.  
 No. 3E Whitlock, 27x40" bed, two-roller.  
 No. 6E Whitlock Fast Pony, 24x28" bed.  
 Miehle Vertical, Kelly Special B, Kelly Jobber and Miller Units.  
 44" Dexter Automatic Cutter, 38" and 44" Seybold Cutters, Dexter Job and Periodical Folders and Feeders, Baum and Mentges Circular Folders, 38" and 44" Hickok Rulers with Feeders, Platen Presses, Miller Feeders and Bindery Machinery.

Every machine is completely rebuilt, and workmanship, material, construction and finish warranted first class in all particulars, and when in competent hands capable of the same service as when new. Large stock folders and feeders.

If you do not see listed the machine you want, write for our complete list

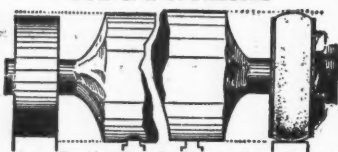
**DODSON PRINTERS SUPPLY COMPANY** • • • 75 Forsyth S. W., Atlanta, Ga.

Established More Than Forty-five Years as the Leading Southern Dealer in New and Rebuilt Machinery for Printers, Publishers, Bookbinders, Box Makers and Related Trades

### Morgan Expansion Roller Trucks

They Expand  
 They Contract  
 Save Rollers  
 Save Ink  
 Save Labor  
 Save Time  
 Are Noiseless

FOR C. & P. PRESSES



The Morgan Trucks can be instantly adjusted on each roller, so that they ROLL evenly over the form and at just the right pressure. Rollers and Trucks should roll, not slide.  
 8x12, \$7.75 Set 10x5, \$8.00 Set 12x18, \$9.00 Set 14½x22, \$12.00 Set  
 See your dealer or write us direct.

MORGAN EXPANSION ROLLER TRUCK CO.

1723 N. Cahuenga PARK W. COWAN Los Angeles, Calif.

## !! Invented At Last !!

A PERFECT WORKHOLDING CLAMP FOR PRINTERS' SAW-TRIMMERS

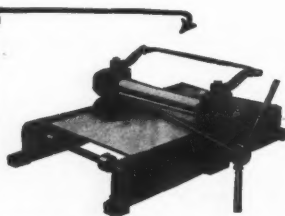
All Multiform Saw-Trimmers now equipped with the new

### RICHARDS BULLDOG CLAMP

A new mechanical marvel — no screws — no ratchets — no teeth to wear — the more you clamp the tighter it grips — instant acting — wide open — large capacity.

Can also be furnished for Miller Saws

**J. A. Richards • The Sawmaker • Kalamazoo**



Make  
 Stereotype Mats  
 Of Your  
 Standing Forms  
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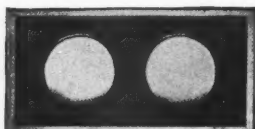
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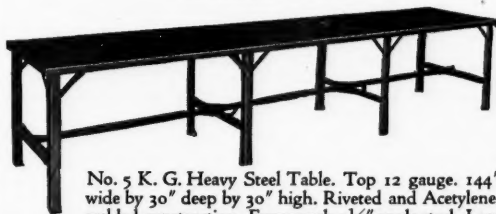
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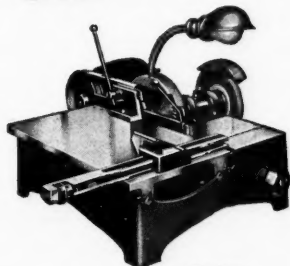
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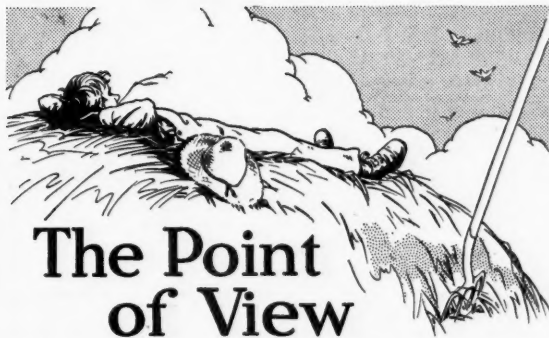
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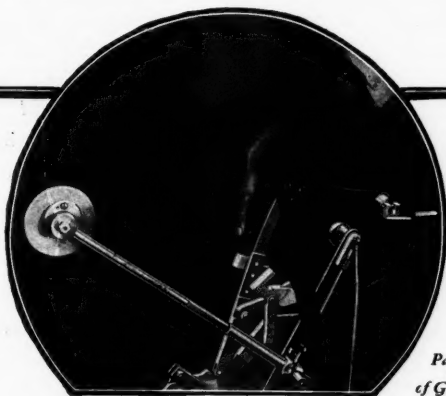
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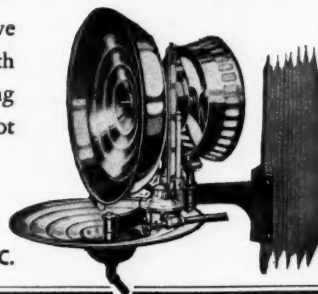
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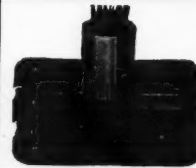
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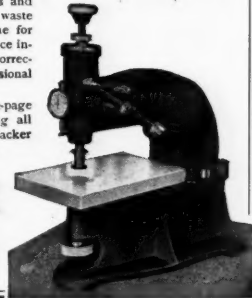
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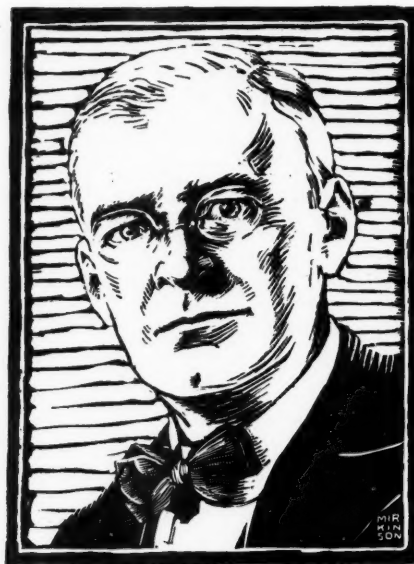
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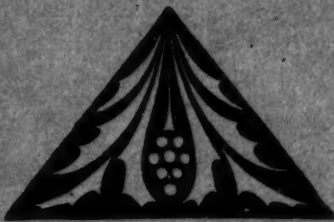
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